

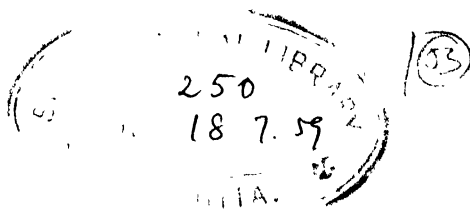
TWO YEARS IN THE INFANT SCHOOL
VOLUME FOUR

TWO YEARS IN THE INFANT SCHOOL

PREPARED
UNDER THE SUPERVISION OF
ENID BLYTON, N.F.U.

VOLUME FOUR
TOPICS 64-84
AND
SPECIAL SUBJECTS

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Topic No. 64

The Lighthouse

SECTION I: *THE TALK*

WHEN we go to the seaside in the summer-time, the sun is shining, and the sea is calm and blue. We paddle in the edge of the water, and we bathe in the warm little waves.

But the sea is not always calm and blue. In the winter-time, when big winds blow and the weather is stormy, the sea is very different. It is no longer blue, but grey-green, and is tipped with white foam, or "white horses" as we call them. The waves send up great big heads and they curl over and break with a tremendous crash. They race right up the beach, splash against the wall and perhaps send a shower of spray into the road. We could not bathe then, nor could we even paddle. The sea is strong and dangerous in stormy weather, and sometimes even the fishing-boats dare not move from harbour, but keep safely by the shore, waiting for better weather.

Big steamers still sail on their way, however rough the weather, for they are too big to mind. Big merchant ships sail too, for the goods they carry are important—food for us to eat, coal to burn, iron and steel, cotton, wool, and a hundred other goods that factories need.

When the sea is very rough, ships may be taken out of their course and dashed against great rocks. Then they will have holes broken in their hulls, and will fill with water and sink. How can the captain of the ship be warned when he sails near dangerous rocks or sands?

The lighthouses warn him. Who has seen a lighthouse? What is it like? What work does it do?

A lighthouse is a very tall tower. It is often built high up on a cliff so that steamers and other ships may see its light easily from miles away. Sometimes it is built on rocks in the sea, and always the waves splash against its foot, and the only way to get to it is by boat.

Inside the lighthouse, at the top, is a great lamp. This is always lighted at sunset and it burns until sunrise the next day. Its strong, powerful light is flashed out over the sea all night long. Ships see it and know that they must not go near the light, for it warns them of rocks not

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far off. The captain keeps his ship on the right course, and does not fear the rocks when he sees the lighthouse warning him.

When it is foggy ships are warned of rocks by a loud siren or hooter that booms out every now and again, telling ships to keep away. Each ship sounds its own siren too, to warn others. Fog is what ships fear most of all.

Who keeps the lighthouse lamp burning? The lighthouse keeper, who lives in the lighthouse, watching the ships that pass by, cleaning his big lamp and seeing that everything is in order for the dark night. There are usually three keepers in the lighthouse, and a fourth one having a holiday on shore. They take it in turn to live in the lighthouse. It is a dull job when the lighthouse is built on rocks, for in rough weather boats cannot go to and from the lighthouse for weeks on end. The men have to stay there and amuse themselves as best they can.

What should we see if we went to visit a lighthouse? If we went by boat we would find that we could land by some stone steps that lead up to the lighthouse. We would go up them and into the door of the lighthouse. First we might come to the room where the oil for the lamp is stored. A great deal of oil is needed for the big lamp. Then up some more stairs, and we would come to the keeper's living-room. Above is the bedroom. Right at the top is the lamp-room—and how all the glass and brasswork shine and glitter and wink! The place is spotlessly clean.

The keeper would show us the machinery that works the lamp. He is proud of his job, for he knows that because of his good work many ships pass by in safety every night, and trust him to warn them of the sharp and dangerous rocks.

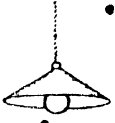
The keepers take it in turn to watch and trim the lamp at night. Usually they are on duty four hours at a time. They must be sure not to fall asleep. They are not allowed to read, but must keep alert the whole time. Usually they spend their duty-hours polishing the brasswork and glass of the big lamp. This keeps them wide awake. All night long the big lamp burns and sends its flashes out across the dark sea.

The keeper is glad when his turn comes to go on shore for a while. He looks anxiously at the weather to see if it will be calm enough for the boat to come and fetch him, and bring the fourth keeper to take his place. He likes to go back to his little cottage on shore, and see his wife and children, and do a bit of gardening.

Sailors are glad to see the lighthouse flashing its message to them. The sea is their friend, but sometimes it changes and is their enemy—but they can conquer it with the help of the friendly lighthouse!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING


- (1) **L**ET the children continue to talk about the life of the fisherman. His home, in a village by the sea. Let them suggest what he does when it is too stormy to go to sea. Mend the nets, repair the boats, etc. Let them talk about the boat, the rudder, the anchor, mast, sail, etc., etc.

 • **Light**
s igh t
br igh t
m igh t
fr igh t
f igh t
n igh t
h igh
s igh

846

 igh
light
bright
fight
fright
might
night
sight
right
high
sigh

848

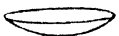
 au
saucer
saucepan
sauce
because
pause
autumn
August

au
Paul
haul
Saul
squall
fault
vault

au
daughter
naughty
haughty
caught
taught

au
Maud
Claud

849

 au
saucer August
caught autumn
naughty Paul
daughter haul
taught squall



847

l h t g light

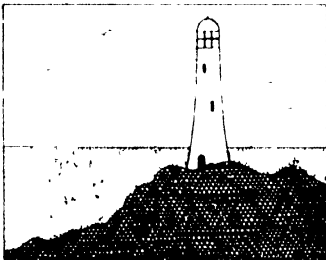
853

1	5	4	3	2
2	1	5	4	3
3	2	1	5	4
4	3	2	1	5


855

 Where are you going to
all you big steamers? 


850



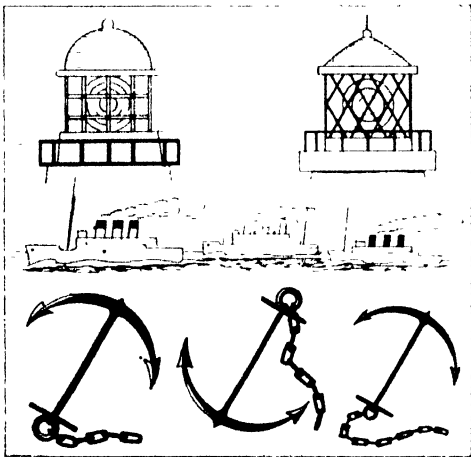
859

 The boat was caught
in a squall

851

 The light-house gives a
bright light for the sailors

852



858



856

Tens T	Units U	
●	○ ○	12
●	○ ○ ○ ○ ○ ○	16
● ●	○	21
●	○ ○ ○ ○	14
● ●		20
● ● ●	○	31

857

5 5

854

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(2) The dangers of the sea. The sea is sometimes stormy, ships dashed against rocks.

Let the children tell where and why lighthouses are built.

(3) Let them describe the lighthouse in the picture, its strength, small windows, railings, lamp, etc.

(4) The work of the lighthouse keeper.

(5) How are ships helped when there is a fog? The lifeboat—its work.

(6) When the children have told all they have learned about the lighthouse, let them tell about:

(a) The uses of the sea—sandy beach for summer holidays. The home of fish, good for food. Carries ships to different lands.

(b) The various ships of the sea—fishing boats, great big steamers, merchant ships, ships of war, etc., etc.

(7) Further talk about the coloured picture introducing new word, *foam*, etc., etc.

(8) Teach these rhymes :

(1) I SAW A SHIP A-SAILING

I saw a ship a-sailing,
A-sailing on the sea;
And, oh! it was all laden
With pretty things for me.

There were comfits in the cabin
And apples in the hold,
The sails were all of silk
And the masts were made of gold.

The four and twenty sailors
That sat upon the deck
Were four and twenty white mice
With chains about their necks.

The captain was a duck
With a packet on his back,
And when the ship began to move
The captain cried, "Quack! quack!"

NURSERY RHYME.

(2) JACK TAR

Jack Tar, sailor man,
Can you tell me
How much water
Is in the sea?

Yes miss, yes miss,
 Certainly!
 There's just as much
 As there ought to be. EMILE JACOB.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **S**ILENT letters *gh*. Remind children of the silent *e* so often found at the end of a word, e.g. *cake, kite, flute, Pete*. Let the children tell what effect this has on the preceding vowel sound; they will remember that it became a "long" sound. By means of the picture (Fig. 846) let the children find out the word *light*. Write the word on the board, and let the children notice the letters that compose it. What sounds have *g* and *h*? Can the children hear these sounds in the word? No. They are silent letters like silent *e*. Let children tell what letters they can hear, *l, i, t*. If these are put together they make the word *lit*, which is quite different from *light*. From this the children will see that although *gh* is not sounded, it has the effect of making the *i* long. Let the children sound the word *light* again, keeping this in mind, and they will get the right pronunciation—*lite*. Write other words on the board for them to read as in Fig. 846. The *gh* can, if desired, be printed in another colour or have a stroke drawn through it to show it is not sounded.

Let the children read some sentences on the board. At *night* a *bright light* came from the *light-house*. The *light* was *high* in the sky.

(b) Teach the sound of *au* as in *saucer*. Write the phonogram on the board. Let the children find out the sound from the picture (Fig. 847). Ask them if they remember other letters with the same sound: *aw* in *crawl, claw*, etc., or in *fort, corn, platform*, etc.

Many words are spelt with *aw* and *or*, but only a few with *au*. Children will see that neither of the letters *a* nor *u* has anything like its own sound here. What season begins with the *au* sound? *Autumn*. What month begins with the *au* sound? *August*. Let the children tell any names they know that contain it—*Paul, Saul, Maud*. Write other words on the board for them to read—as in Fig. 847. Point out the words *caught, naughty*, etc. Let the children tell which letters are silent. Let them find other words on the card that have a silent *gh*. Let the children find other words that contain *au* with the help of a reading book. Write sentences on the board containing the words:

I go to the seaside in *August*.
 The boat was *caught* in a *squall*.
 The sailor *hauled* in the rope.
 Put the *saucepan* on the fire.

The words which contain *au* are kept in a group and associated together (see Word Lists and Spelling). They can with advantage be spelt aloud, so that the children will remember both vowels *a* and *u*, as the mere sounding gives no clue to the spelling.

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(2) *Word Recognition*

Continue the use of flash cards and revise all words already taught. Write some words containing silent *gh* on flash cards, such as *light*, *bright*, etc., and see how quickly children can read them. It is a great help if the children recognise *sight* or *igh* at once as long *i*.

(3) *The Sentence Method*

Let the children give sentences about the lighthouse. Try to arrange them in a story.

One night in Autumn the sea was angry. The wind was dashing it about in great waves. The lighthouse keeper lit his lamp to tell the sailors to keep off the rocks. The lamp gave a bright light. And so on.

Tell the children the story of Paul and the naughty tricks he played one August at the seaside. Help the children to retell the story.

Show them picture-sentence card No. 127. Let them talk about it and tell what naughty Paul is doing. Why is Maud unhappy? Let them name the dolls.

Read them the sentences:

"Naughty Paul sent all the dolls to sea in a tub. It was a funny sight, but Maud cried because she feared they might be drowned."

Teach these sentences in the usual way. Let the children notice the silent *gh* in *naughty* and *might*. Let them notice the sound of *au* in *naughty*, *Paul*, *Maud* and *because*.

Intelligent children will see that *all* has the same sound (also *wall*, *ball*, *small*, etc.). Remind them of the "*cow*" *ow* in *drowned*.

When the children have read the sentence altogether, seen it written on the board, and talked about it, each must read it individually, pointing to the words.

Tell the children the story of how Claud and Jerry went fishing and the fright they got. Let the children retell the story. Show them picture-sentence card No. 128. Let them talk about it. Paul and Jerry are hauling in their line. What is at the other end?

Read them the sentences underneath:

Claud and Jerry hauled and hauled at the line. "We have caught a big fish!" said Claud in delight. "I think I see its bright scales!"

Teach these sentences in the usual way. Point out the silent *gh* in *caught*, *delight* and *bright*. Point out the sound of *au* in *haul* and *caught* and *Claud*. The rest of the words are easy. "*Said*" they should have learnt as a "Look-and-say" word.

Let the children read the sentences in the usual way. Write sentences from the story containing words with the *au* sound, and words that have a silent *gh*.

The children take it in turn to read these sentences. Revise picture-sentence cards Nos. 50, 75, 83, 95 and 115. Let the children continue to do individual work in the various ways already suggested.

Give them the sentence strips on Sheet 14 (page 962B) for a test.

See how many children can read them easily without the help of the pictures. Point to words on the sentence strips and see if a child can recognise them.

Later these strips can be cut up into words, and then put together to make sentences.

(4) *Word Lists and Spelling*

Let the children make word lists in their spelling books as shown in Figs. 848 and 849. The teacher can also make word lists for class use, and for the children to consult from time to time. When the children have completely grasped the two groups of words, those containing *aw* and those with *au*, they can be sometimes combined in one sentence: I saw a saucer.

These sentences must follow a complete grasp of the two groups of words. This will take some time. Every time the child meets the combinations *au* and *aw*, the words containing them can be added to the right lists and the whole list in each case revised. The actual spelling as well as the saying of the words is important.

All difficult lists should be revised from time to time.

SECTION IV : *WRITING*

(1) **T**HE writing of some new words and making drawings for them—*lighthouse, saucepan, Paul, haul*.

(2) The careful copying of some sentences. Figs. 850, 851 and 852 show some examples of writing cards. A picture always makes the writing more interesting.

(3) Let the children write some sentences of their own about the lighthouse or the sea or fishermen.

(4) The copying of sentences from picture-sentence cards and writing of word-lists, etc.

(5) Continue to teach joined handwriting to the best group or to all (according to the needs of the junior school to which the children are going). Let them practise the tall letters *l, h, t* and *g* as in Fig. 853.

Remind the children that the tall letters are twice the size of the small letters. This is a help if the children are writing without lines.

(6) Let the weaker children especially practise making good figures. Practise the figure 5 (Fig. 854). In making the 5, see that the down-stroke and the curve are made first and the horizontal line last. Revise the figures. Then let them write them consecutively in columns, four deep as in Fig. 855. Apart from the practise in making figures, the aim is to begin definite training in correct column writing of figures.

A Writing Pattern (Fig. 856)

This is a pretty pattern made with *l*'s, first drawn the right way and then upside down. Encourage bold work and if possible without the use of lines.

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SECTION V : NUMBER

(1) **C**OUNTING or notation exercises up to 100, both oral and written, and forwards and backwards. This helps the addition and subtraction of small numbers.

(2) Oral work in addition and subtraction, grouping, measuring and easy problems. How many 2's in 4? What are two 3's or twice 3 or 3×2 ?

(3) Further help with 10's and units. Let the children have counters of 2 different colours, red and blue. Let them count out 10 blue counters and put them in a heap. Then let them make other heaps of 10 until all the blue counters are used up. Let them tell how many 10's and how many counters, thus three 10's or 30 counters. Tell the children that we are going to pretend that 1 red counter is worth 10 blue ones. Print this on the blackboard. Let the children place a red counter on the table and under it 10 blue ones to show its value. Give the children a card divided as shown in Fig. 857. Let the children place red and blue counters in the right columns and write the amount by the side as in Fig. 857. The weaker children can make numbers to 30 or perhaps only 20, the better children can go as high as they like.

(4) Continue practice with sum cards. Let the children sometimes make sums of their own in addition. Use both forms of addition, the horizontal and the vertical.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a lighthouse and a stormy sea.

(2) *Drawing to help Writing and Number* (Fig. 858).

(a) The lamps of the lighthouse.

(b) A row of steamers. How many funnels have four steamers, etc.?

(c) A row of anchors.

(3) *Clay Modelling or Plasticine Modelling*

A lighthouse and rocks or part of a rocky shore. This model can be placed on blue paper to represent the sea.

(4) *Paper Cutting* (Fig. 859)

Lighthouse and sea. Sea and sky of blue paper—the sea can be deeper blue. Next the rocks are cut out of dark brown or grey paper and pasted in position. The lighthouse is cut of pale grey or white paper. The child can fold a strip of paper to get the sloping sides. The top of the lighthouse or lamp portion is yellow; the doors and windows green. In the case of a night scene the sky is made of dark blue, dark grey or black paper. The rays from the lighthouse can be added in yellow crayon.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Rhythmic Exercises*

REVISE simple rhythmic exercises. Let the children attempt to express the rhythm of the music by (a) stepping lightly, (b) when the music changes, stamping, (c) running, (d) hopping, (e) jumping, (f) skipping.

(2) Dramatise the rhyme "I Saw A Ship A-sailing," page 952. Music in *Song Time* (Curwen). The children hold hands and circle round while singing. After the last verse two of the children break the circle and hold up their hands to form an arch, calling "Bid, bid, bid!" (the call for ducks). The child near begins to pass under this arch, the entire circle following, all still holding hands and answering "Quack! Quack!" The children repeat "Bid, bid, bid!" and "Quack! Quack! Quack!" in rhythm during all the latter part of the play. When all have passed through, the two players at the opposite end of the line raise their hands and cry "Bid, bid, bid!" and so the game continues. The music is, of course, repeated during the passing under the arch.

(3) *Playground Games*

"Three Times Round Went Our Gallant Ship." This is a game little children love. It can be played out of doors or indoors. It consists simply in dancing round in a circle with clasped hands as the following verse is recited, and "bobbing" down quickly as the ship goes to the bottom.

"Three times round went our gallant ship,
And three times round went she;
Three times round went our gallant ship,
Then sank to the bottom of the sea."

A tumble as the ship goes down is much enjoyed by the children.

(4) *Songs*

- (a) "I Saw a Ship A-sailing," *Song Time* (Curwen).
- (b) "Three Times Round." See music on page 962.

SECTION VIII: STORIES

DICK AND THE LIGHTHOUSE

(STORY FOR COLOURED PICTURE)

DICK was staying with Auntie Ethel by the sea. He liked it very much. There were golden sands to dig in, rock-pools to go shrimping in, and the sea to paddle in. It was all great fun.

Out at sea some great black rocks put up sharp, jagged teeth. Dick often looked at them, and hoped that no ship would go near them. He was sure that the waves would dash any ship to pieces on those sharp rocks.

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One night the weather was very stormy. The wind howled itself into a gale. The sea sent up enormous waves and crashed off the beach like thunder. The rain slashed the windows. Dick thought of the big steamers going by, and the smaller ships that he so often saw on the water. He thought of the sharp rocks and grew frightened. Suppose a ship was blown out of its way by the gale, and sailed on to those horrid rocks?

He was so frightened about this that he called Auntie Ethel into his bedroom, where he lay in his bed, trying to sleep. He told her about his worries.

"I don't like to think of ships out in the storm to-night," he said to her. "I don't like to think of those horrid rocks waiting to catch ships, Auntie."

"You need not worry," said Auntie Ethel. "All ships are warned not to go near those rocks."

"What warns them?" asked Dick.

Auntie Ethel went to the window and drew up the blind. Dick saw a bright light flashing. It went. Then it came again. Flash—flash—flash—flash, it went, all the time.

"That is the light from the big lighthouse that is built on the rocks over there," said Auntie. "All night long the lamp flashes brightly, and when the sailors see it they know that they must keep far away from the dangerous rocks you see out in the bay."

"Oh, I'm so glad," said Dick. "I won't worry any more. I know that ships will be safe now."

"When the weather is better you shall visit the lighthouse and see what it is like inside," said Auntie Ethel. "Next time a keeper goes there, you shall go with him."

Dick was so pleased. He did hope that the weather would soon be good. For two or three days the wind was rough and the sea was stormy, but after that the clouds blew away, the sky was blue, and the sea as calm as a lake.

"The lighthouse keeper is going over to the lighthouse to-day by boat," said Auntie that morning. "It is his turn to do the lighthouse work. Another keeper will come back in the boat, and you can come back with him. Hurry up and run down to the shore. I have told the keeper to take you."

Dick rushed down to the shore. He saw a man there with a small boat. It was the keeper who was going to the lighthouse. Dick jumped into the boat and off they went. When they came near to the lighthouse the sea became very rough, for it broke against the rocks, and flew into spray and white foam. Dick got out and saw a great many stone steps leading up to the door of the lighthouse. He ran up them. Another keeper opened the door and shook hands with him. He was pleased to see a visitor. "Come along!" he said. "I'll show you over my lighthouse!"

First of all he showed Dick the lowest room in which were stored great drums of oil to feed the lamp. Then up some more steps they

went, and came to a most comfortable room, round like the lighthouse, with a big fireplace, comfortable chairs and a table.

"This is my kitchen, dining-room and parlour," said the lighthouse keeper with a laugh. "Upstairs you will see the bedroom."

Up some more steps and then Dick came to a round bedroom, very clean and bare. In each room were small windows, and no matter which one Dick looked out of he could see nothing but water all round!

"Now comes the most important room in the lighthouse," said the keeper. He took Dick up yet more steps and at last they were at the top of the lighthouse. What a long way over the sea Dick could see! He saw steamers far, far away. He saw a sailing-ship on the horizon. He saw a little rowing-boat not far off.

Inside the top room was a big lamp. It was *so* large! Round it was a great glass lens, and the keeper told Dick that this made the light brighter and more powerful. He showed Dick the machinery that turned the lens round so that the light could be flashed at the right intervals. Each lighthouse has its own way of flashing—and the captains of the ships know these different ways and can tell which lighthouse they are nearing.

"There are three keepers here and one on shore," said the keeper. "We take it in turns to watch the lamp at night. We light it when the sun goes down and it must keep burning until the sun shows itself again. We must not go to sleep whilst we are watching the lamp."

"Oh dear, I'm sure *I* should!" said Dick. "I always get so sleepy at night!"

"You wouldn't if you knew that ships trusted you," said the keeper. "Now come along, we must go. It is my turn on shore and I'm longing to see my family again! It is two months since I saw them!"

So down the steps they went to the bottom of the lighthouse. They got into the boat, waved good-bye to the other keepers and rowed off.

"I shan't worry about ships at night now," said Dick. "I know they will be safe if there are people like you guarding them, Mr. Keeper!"

NAUGHTY PAUL

(STORY FOR PICTURE-SENTENCE CARD NO. 127)

WHEN Paul and Maud were at the seaside Paul was very naughty. He teased Maud and made her cry. He did all sorts of mischievous things, and Maud was very cross with him.

One day naughty Paul sent all the dolls to sea in a tub. It was a funny sight, but Maud cried because she feared they might be drowned.

Paul had on his bathing-suit, and he had borrowed his mother's washing-tub for a boat. He had put into it Maud's doll, her golliwog, and her teddy bear, and had pushed the tub out on the water. He was guiding it with his spade.

Maud missed her dolls and looked round for them. When she could

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not see them she felt sure Paul must have taken them. She ran down to the beach.

When she saw Paul with her dolls in the tub, she was most upset.

"Paul! Paul! You will drown my dolls! Oh, do bring them back!" she cried. "They can't swim!"

But Paul took no notice. He went on pushing the tub further and further out to sea. Maud shouted and cried, but it was no use. Paul was in a naughty mood and might do anything! He knew Maud was frightened, but *he* didn't care!

Suddenly a great big wave popped up its head and looked at Paul. It thought to itself, "Ha ha! Here is a little boy who has come too far out to sea! I will curl over him and knock him down into the water!"

So the wave grew bigger and bigger and bigger—and just as it got to Paul it broke with a crash right on top of him!

Over went Paul into the water! The wave rolled him up the beach. Paul's mouth and nose were full of salty sea. He couldn't stand up. He couldn't do anything because the wave had got hold of him and was having a lovely game!

Maud squealed when she saw Paul knocked over. She ran into the water and pulled him out safely. She thought he might drown. The tub of dolls was quite safe. The wave took it up the beach and put it gently on the sand and left it there.

"Oh, Maud, thank you for saving me!" said Paul. "I thought I was drowning! I'm sorry I frightened you. Your dolls are quite safe, look! I won't tease you any more. I know how horrid it is to feel frightened now! Oh dear! I have swallowed jugfuls of salt water. It serves me right!"

"Poor Paul!" said Maud. "You gave *me* a fright—and the sea gave *you* a fright! Never mind—you're all right now!"

THE GREAT BIG FISH

(STORY FOR PICTURE-SENTENCE CARD NO. 128)

ONCE upon a time two little boys went fishing from the pier. They were Claud and Jerry, and they had a line and some bait for the hook. They had a basket with them too, to put their fish in when they had caught some.

"We will catch a big fish to-day!" said Claud.

"As big as a whale," said Jerry. So they baited their hook and threw the line into the sea. They waited and waited for a bite. But none came. There did not seem to be any fish about at all.

Claud gave the line a tug. "We will pull up the hook and see if the bait is still there," he said.

But the line would not come up! Something was on the hook!

"Jerry, Jerry! I believe we have a fish!" cried Claud. "Help me pull, quick, or it may get away! Pull hard! We have caught a big, big fish!"

Jerry pulled in excitement. Claud leaned over the railings and pulled too. The line seemed very heavy indeed. Whatever fish could they have caught? Surely it could not be a whale?

Claud and Jerry hauled and hauled at the line. "We have caught a big fish!" said Claud in delight. "I think I see its bright scales!"

"Pull hard!" cried Jerry. So they both leaned back and pulled with all their might. The line came up with a rush—and something was on the hook! It clattered on to the pier and made the two little boys jump in fright.

What fish do you think they had caught? Guess! It was just an old kettle, very big, that someone had thrown away. The hook had caught its handle and it had come up on the line!

"Oh!" said Claud, and he began to laugh. "What a funny fish we've caught, Jerry! It's a kettle-fish!"

When they went home that day and Mother asked them what they had caught, they said, "Oh, Mother, we caught a kettle-fish! It was so big and shining, and it had a spout instead of a mouth!"

Mother did laugh. "Well," she said, "I hope you haven't brought it home, because I'm afraid I shan't cook it for your tea!"

THREE TIMES ROUND

Old Rhyme

CECIL SHARMAN

Like a hornpipe
Key D

VOICE

PIANO

mf

Three times round went our

gal-lant ship, And three times round went she,

Three times round went our gal-lant ship, Then

sank to the bot-tom of the sea!

mf

p

Topic No. 65

Sweet Peas

SECTION I: THE TALK

(The teacher should provide a sweet pea for each child to see, and should also have some sweet-pea pods. It would be useful to have some leaves too, to show the tendrils.)

ONE of the prettiest of all our summer flowers is the sweet pea. It is called the *sweet pea* because it smells so deliciously. Smell it and you will know how sweet the scent is. It is really beautiful.

The sweet pea looks like a butterfly with folded wings! It seems as if it might fly off into the air at any moment. Some say the flower looks like the bonnet belonging to a fairy, and we can quite well imagine the fairies wearing a bonnet made of sweet-pea petals!

Look at the petals of your sweet pea. Do you see that big one at the back? It stands up like a flag, and we call it the standard. It is the biggest of the sweet pea's petals. Next come the pretty side-petals, like two little wings. We call them wings because they are really rather like them. In the centre is a curious boat-shaped petal. Do you see it? It holds the precious pollen and seed-box. Because it is so like a boat we call it the *keel* petal. You know that a boat has a keel, don't you? Now we know the three petals of the sweet pea! The big standard one at the back, the two wings and the little keel.

If you press down the keel-petal, you will see the stamens and seed-box inside. The stamens hold the yellow pollen-powder. If we rub them we shall get some on our fingers. It is as soft as the flour that Mother uses when she makes cakes for us.

Why does the sweet pea make pollen? Who knows? Well, without pollen powder no plant can make seed. It is the pollen that helps to make good seed. The sweet pea wants to get the pollen powder from another sweet pea, and then it can make seeds easily. Its own pollen it gives to other sweet peas, and they, in *their* turn, can make seed.

Who knows how the sweet pea gets pollen from another flower to make its seeds? Yes—it is the busy brown bee that fetches and carries pollen for the flowers. We heard about the bee's good work the other

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week. The flowers could not do without their little winged helper. The bee comes along to the sweet pea and smells the sweet honey-smell that comes from the nectar that the pea makes for the bee. Down flies the bee to the two wing-petals. He hunts for the nectar, and as he buries his head in the stamens hidden in the keel-petal, his body becomes covered with yellow pollen. He sips the nectar, packs some of the pollen into his leg-basket to take back to the hive and flies to another sweet pea.

As he hunts for the nectar there, some of the pollen on his body gets rubbed off on to the green seed-box (or pistil as we call it). As soon as the seed-box has this pollen it can make seed. Without pollen the seed-box cannot make any seed at all.

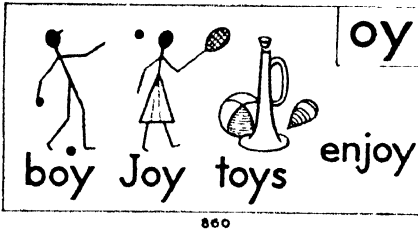
The bee does not know how much he is helping the flower. He comes to hunt for nectar—and in doing so he gives each flower pollen from another one. He does a useful work and gets food for himself at the same time. The flowers need his help, which is why they make nectar for him when he comes. They both help one another!

As soon as the seed-box has the pollen it needs and begins to make seed, the flower-petals fade and drop. All that is left is the little green seed-box, long and thin. We see that it is growing into a pod! It is a sweet-pea pod! We all know what pea pods are like, for we have shelled garden peas for Mother, and eaten them for our dinner. We cannot eat the peas of sweet peas, because they are not good for us. The sweet pea is a cousin of the pea we eat, but we grow it for its beauty, not for its peas.

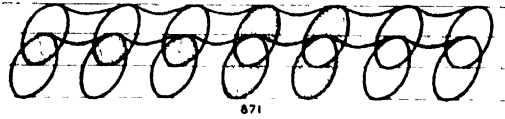
Here are some sweet-pea pods. If we open them we shall see the tiny peas inside—they are the seeds. The sweet pea was able to make these seeds with the help of the pollen the bee brought it. When they are ripe they will turn black, and the pod will become brown and dry. The peas will fall out and become new plants when they grow in the earth.

The sweet pea has a very weak stalk. It wants to climb high into the air so that its flowers may get all the light and sunshine possible. It cannot hold its weak feeble stalks up, so what does it do? It grows these long, strong *tendrils* (show), and these curly stalks twist themselves round and round the sticks we put to help the sweet peas, and so draw the plant up higher and higher into the air. Have you seen how the sweet pea climbs up the stick? You must look carefully next time you see any sweet peas, and notice how cleverly these tendrils help the plant to climb high.

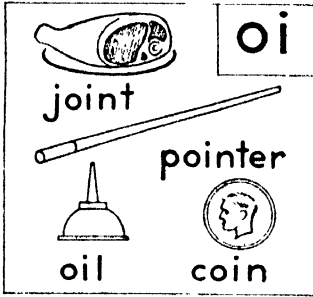
Now we know the story of the sweet pea. It grows from a little round black pea. It needs to climb high, so it grows tendrils to pull the plant up into the air and sunshine. It puts out its beautiful flowers, white, red, pink, mauve and purple, all sweetly scented. The bees come along for the nectar and take the pollen from one flower to another. Then the seed-box begins to make its seed, and the petals fade and fall. The seed-box grows into a long green pod full of peas. And the little peas begin the story all over again!



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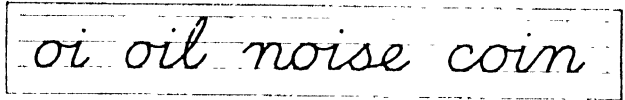
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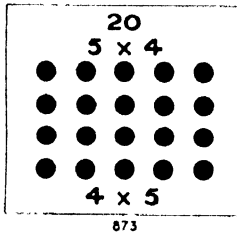
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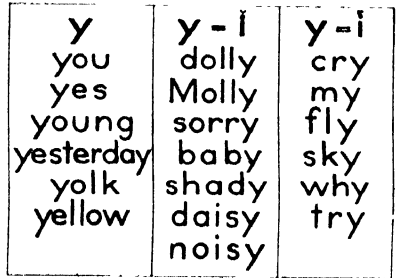
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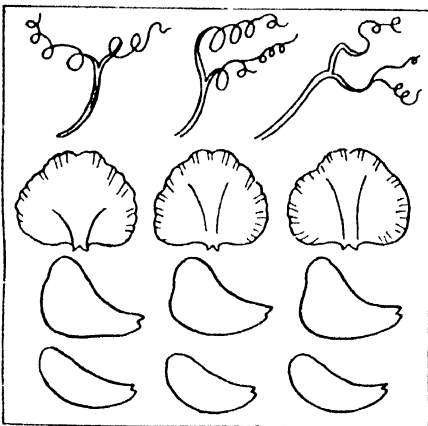
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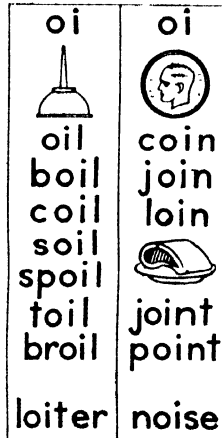
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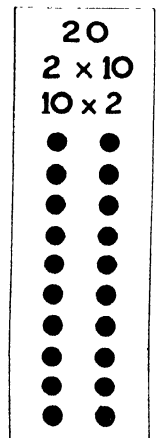
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SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **R**EMIND the children of the peas and beans they planted and watched in the spring time. (See Topic 57.)

(2) Let them tell about the green peas in pods that they have for dinner. The children have seen the tiny black peas of the sweet-pea flower (see *The Talk*). Let them compare them. Tell the children that these plants are cousins. Both have been growing all the summer and working hard to make little seed babies—some to grow and produce lovely flowers and some to produce the good green peas we eat.

(3) Let the children describe the sweet-pea flower. Some may say it is like a butterfly or a fairy sun-bonnet. Let them tell of the big petal at the back just like a flag and the two pretty wing petals at each side. Let them look for the dainty little boat-shaped case. What does it hold? Bags of yellow dust and the seed-box.

(4) What do the seeds need to make them grow?

(5) Why does the mother plant try to hold the flowers as high as she can? Let the children tell about the green fingers (tendrils) that help the plant to climb. Why does it need these tendrils? The square slender stalk cannot stand without help.

(6) Let the children tell about the sweet scent and lovely colours of the flower. What are they for? To attract the bee to come for honey. Bees love the sweet pea.

(7) Let the children tell how the bee carries yellow powder (pollen) from flower to flower. The pollen makes the seeds grow.

(8) When the seeds have got the powder the flower dies and the seeds grow bigger. Let the children see them in their little green house called a pod. Each pod has a tiny stalk.

(9) Teach these rhymes:

(1) SWEET-PEA BABIES

Sweet peas white, sweet peas pink,
Sweet peas purple and shaded,
Nod their bonnet frills at me,
Frills all fresh or faded.
Oh! sweet-pea babies all in a row,
How nice it must be to have bonnets that grow!
And then they all become you so,
Sweet-pea, sweet-pea babies.

OLD SONG.

(2) A JUNE SONG

Sing a song of sunshine,
Sunshine warm and sweet,
Chasing little shadows
On golden, golden feet.

Sing a song of honey-bees,
Fair sweet peas and clover.
Sing of honey stored away,
Till the day is over.

(*Language and Speech Training Stories*, University of London Press.)

(3)

Read this to the children.

SWEET PEAS

Here are sweet peas, on tiptoe for a flight,
With wings of gentle flush o'er delicate white,
And taper fingers catching at all things,
To bind them all about with tiny rings.

JOHN KEATS.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) PRACTISE the consonant sound *y* in *yes*. Tell the children to try to raise the sides of the tongue and smile; then they say *yes*.

Write these words on the board for them to say: *you, yellow, young, yell, yolk, yarn, yesterday, yacht, yonder*. Read the words to the children and let them repeat them, noticing the sound of *y* at the beginning—some words can be read in sentences:

Sailors tell *yarns* about the sea.

I sail my toy *yacht* on the pond.

I see some sweet peas *yonder*.

All this work is oral, the appeal is to the ear, not the sight.

(b) Teach the new phonogram *oy*. Teach the sound of *oy* from the pictures shown in Fig. 860. Let the children tell the short sounds of *o* and *y* (the latter like short *i*). If they run the two sounds together quickly they will get a sound almost exactly like that of *oy*. Let them practise saying the word *boy*. Remind them there are two sounds, and tell them to raise the lower jaw at the end. Let them say *joy, Roy, enjoy, annoy, destroy*.

Remind children that *y* and *i* often change places, because they sometimes have the same sound. Show the children a picture of a coin (Fig. 861). Print the word and let the children find that *oi* has just the same sound as *oy*. Let them read the other words on the card (Fig. 861). Get from them by suggestions other words—*soil, spoil, noise, coil, boil, point, toil*. They will notice as they look at the cards (Figs. 860 and 861), that *oy* is usually at the end of a word, while *oi* is more often in the middle. Let them use some of the words in sentences. I will *point* out my sweet peas to you. I *enjoy* the sweet smell of flowers.

I dig the *soil* well in my garden.

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(2) *Word Recognition*

Continue the use of flash cards. Revise especially the irregular words: *who, whose, whom, where, were*. Remind the children of the sound of *u* (*oo*) and let them combine it with *h* to get the sound of *who, whose, whom*. They must learn these words by saying and spelling them. Let the children look for the difference between *were* and *where*. Get the correct pronunciation of the latter by emphasising the *h*. Let the children say: "Where is it?" Associate the sounding of *h* with the word that refers to place.

Then let them use the word *were*. The children *were* digging the soil. Associate *were* with an action. Flash these words *who, whom, whose, where* and *were*, and let any child called upon use one in a sentence.

Who are you? To *whom* did you give it? *Whose* is this? Flash also some short sentences containing these words.

(3) *The Sentence Method*

Let the children give sentences about the sweet peas. Write some on the board for the children to read:

Sweet peas are lovely flowers.

They look like butterflies.

Some say they are the sun-bonnets of the elves.

Sweet peas are pink and white and violet.

They have little green fingers that twine round sticks. They cannot fall because of these little fingers.

We all enjoy the smell of sweet peas.

And so on. The story of the sweet pea may be written on a reading sheet for the children if they seem interested in it.

Tell the children the story of Joyce who loved the sweet peas in her garden. She was always talking about them and tending the soil in her garden so that they grew well. The children will like to retell the story, especially her dream about the little elves who wore sun-bonnets just like sweet peas, and played with hoops made from the tendrils or little green fingers of the sweet pea.

Show them picture-sentence card No. 129. The children will like to see what the little elves were like. Let them talk about them, then read the sentences underneath:

"Joyce longed to join the little elves in their games. They were enjoying themselves with their hoops. These hoops were their only toys."

Teach these sentences in the usual way. Let the children notice especially the words *Joyce, join, enjoying, toys*. Help the children to read *enjoying* by splitting it up into syllables and sounding each. They will probably know the rest of the words. They must remember to sound the *ed* in *longed*. Draw their attention to the use of *were*, "They *were* enjoying themselves." "The hoops *were* their toys." Let them dramatise the story by pretending to be elves playing with hoops.

Tell them the story of the noisy children Roy, Dick and Joy.

The boys were the most noisy. Let the children tell the names of the people or animals who were annoyed by the noise or whose rest was spoilt by the noise. Let them tell how Roy, Dick and Joy made the noise. Show them picture-sentence card No. 130. Let them talk about it. It shows Roy, Dick and Joy making a noise. Who is annoyed by the noise?

Read them the sentences underneath:

"Roy, Dick and Joy made a great noise with their toys. Their little dog did not enjoy his sleep, and their little cat was so annoyed that he ran up a tree."

Teach these sentences in the usual way. The children must read these words very carefully—*Roy, Joy, noise, toys, enjoy, annoyed*. The rest of the words they should know. They have learned *their* and *was* as "Look-and-say" words with the help of flash cards. Some children may have to be reminded that *ea* in *great* says *ā*. However, as they have had drill in this word by means of flash cards they will soon learn it again if it has been forgotten for the moment.

Write sentences containing the new words from the stories on the board for the children to read.

Revise picture-sentence cards Nos. 43 and 84.

Continue the individual work and group reading already suggested. Go over their word lists with some children.

(4) *Word Lists and Spelling*

Let the children make word lists for words containing *oi* and *oy* (Fig. 862 and Fig. 863). Let them keep the *oi* words separate from the *oy* and learn each set as one group. Afterwards children will be able to visualise these groups, and this is a great help to spelling. The teacher can also make word lists for class use, and the children can help to find words for them.

Remind the children of the three sounds of *y*, (a) the consonant sound as in *you*. (b) When it stands for short *i*, *dolly*, *boy*. (c) When it stands for long *i*, *cry*, *my*, *sky*, etc.

Let the children make word lists for these three sounds as in Fig. 864. The weaker children especially will benefit by this constant revision. The children should be able to find a number of words to add to the column headed *y = i*.

SECTION IV: *WRITING*

(1) **S**OME words to write and illustrate—*joint, boy, toy, pointer, coin, oyster*.

(2) Some sentences to be copied carefully. The children will like to write and illustrate Fig. 865. Figs. 866, 867, 868 show three useful writing cards.

(3) Let the children practise writing the name of the month and the day.

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(4) Some may like to write their own story or sentences about the sweet pea in "My Own Book," others may like to copy sentences from picture-sentence cards.

(5) Continue to teach joined handwriting. Revise letters and words already taken. Let the children practise the difficult combination *oi* as in Fig. 869.

(6) Let the children practise the numbers 6, 7, 8, 9, 10 (Fig. 870), and then all the numbers from 1 to 10. Although 6 is an easy number, it is often made the wrong way. One wrong performance may lead to confusion.

Writing Patterns (Fig. 871)

This is a useful pattern. It is rows of joined *o*'s overlapping.

Let the children invent their own patterns, choosing any letters they like on which to base them. Let them colour their patterns if they use black crayons with which to write. The pattern drawn with crayons in two colours generally looks decorative enough.

SECTION V: NUMBER

(1) COUNTING exercises, oral and written.

(2) Addition and subtraction up to 20 continued. It is often a help to base the addition and subtraction at first on grouping 20 into its factors. Let the children have 20 counters and arrange them to show that two 10's make 20, and ten 2's make 20. Write it on the board for them like this: 10×2 , 2×10 . Ask them what is half of 20. Let the children have a piece of paper and draw the groups comprising 20 as in Fig. 872. Let the children group their counters to show how many 4's there are in 20 and how many 5's. Let them draw the grouping as in Fig. 873. Give sums like the following to emphasise the idea:

(a) How many 5's in 20? How many 5's in 10?

(b) What is $\frac{1}{4}$ of 20, that is, divide the 20 counters into 4 heaps.

(c) $11 + 9 = \text{two } 10\text{'s} = 20$

(d) $9 + 6 = 10 + 5 = 15$

(e) $17 + 3 = 10 + 10 = 20$

(f) $7 + 3 = 10$

Let the children make with their counters an addition table of numbers that form 20.

$$19 + 1 = 20$$

$$18 + 2 = 20$$

$$15 + 5 = 5 \times 4 = 20$$

$$13 + 7 = 10 + 10 = 20$$

$$11 + 9 = 10 + 10 = 20$$

$$9 + 11 = 10 + 10 = 20$$

$$17 + 3 = 10 + 10 = 20$$

$$16 + 4 = 4 \times 5 = 20$$

$$14 + 6 = 10 + 10 = 20$$

$$12 + 8 = 4 \times 5 = 20$$

$$10 + 10 = 20$$

(3) Mental work in addition and subtraction, etc.

(4) Sum cards for addition and subtraction, and perhaps easy multiplication for the best group.

SECTION VI: *DRAWING AND HANDWORK*

(1) *Free Expression Work*

FREE expression work of the sweet pea. Sweet peas growing in a garden with bees humming round or the elves in the story playing with their hoops.

(2) *Drawing to help Writing, Number and Observation* (Fig. 874)

(a) The little "green fingers" or tendrils of the sweet pea. The children must draw these with self-control.

(b) The large petal of the sweet pea that stands up behind, the "standard."

(c) The smaller petals that are folded together and called "wings."

(d) The petals which are joined together like the end of a boat and called the "keel." The children can look at some sweet peas as they make these drawings, and the teacher can draw them on the board to help the child to understand the shapes.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *A Singing Game*

DID you ever see a lassie (a laddie)?" (Music on page 976). This singing game can be played indoors or out of doors. It is a good game for even the youngest. The movements illustrated by the "lassie" can be the source of some good exercises as well as a jolly game. All of the players but one form a circle, clasping hands. They circle round, singing the first two lines of the verse. While they are doing this, the odd player in the centre (the lassie or laddie) performs some movement which he chooses for the others to imitate. During the last two lines of the verse the players stand in place, drop hands and imitate the actions of the "lassie," which she continues in unison with them.

Did you ever see a lassie, a lassie, a lassie,

Did you ever see a lassie do *this* way and *that*?

Do *this* way and *that* way, and *this* way and *that* way;

Did you ever see a lassie do *this* way and *that*?

The following activities can be imitated: picking flowers, mowing grass, raking hay, digging, prancing like a horse, turning a hand organ, etc. The dancing steps or movements they have learnt can also be imitated, such as bowing, courtesying, skipping, whirling in dance steps with hands over head, etc. Gymnastic movements can also be suggested, as hopping, jumping, arms raising and bending, or any arm, head, trunk or leg exercises, etc.

This is a good game for revising rhythmic exercises and simple

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gymnastic movements. The teacher herself can sometimes be the "lassie" to teach or revise any specially valuable activities.

(2) *Songs*

(a) "Did You Ever See a Lassie?" See music on page 976.

(b) "Sweet Pea Bonnets." See music on pages 977-978.

SECTION VIII : *STORIES*

JOYCE AND HER SWEET PEAS

(STORY FOR COLOURED PICTURE)

ONE day in October, Joyce went to help her Daddy tidy up the garden. There were old dead plants to pull up, leaves to sweep into a pile, clippings to be wheeled away to the rubbish-heap, and many other things to do. Joyce had a fine time! She had a barrow of her own and she swept up rubbish and piled it into her barrow. Then she wheeled it away to the rubbish heap, and watched Daddy light a bonfire there to burn up everything!

Just as the bonfire was well alight, Joyce caught sight of some little brown pods lying on the heap. She wondered what they were. She pulled them off the heap and looked at them. They were brown and shrivelled. Joyce opened a pod. Inside lay some tiny brown peas.

"Look, Daddy," said Joyce, "here are some peas we didn't eat in the summer!"

"Those are not peas to eat," said Daddy, looking at them. "They are the seeds of the sweet pea. The sweet pea grows a pod, you know, Joyce, and it is full of little peas. It is a cousin of the garden pea we eat."

"Oh, Daddy, are these seeds?" cried Joyce, in delight. "Can I keep them and plant them next year in my garden? I have never had sweet peas before."

"Yes, you can keep them," said Daddy. "They may not be very good seeds. I don't know from what sweet pea they came. You will see what colour flower comes when your seeds grow!"

Joyce was pleased. She found an envelope and put the seeds inside. She had nineteen from the little pods. She drew a picture of a sweet pea on the envelope and coloured it. "Now I shall remember that this is my packet of sweet peas," she said to herself.

When April came Daddy said it was time to plant her seeds. Joyce had candytuft and poppies to plant—and she remembered her sweet peas too. She found the envelope and opened it. There were the little seeds, round, hard and black!

"I shall plant them along the edge of my garden," said Joyce. "If they grow well they will make a nice tall hedge—and how sweet it will smell!"

So that day she went to her garden and dug the soil well. She made a little trench for her sweet-pea seeds and planted each one carefully,

taking care not to put them too closely together. Then she covered the seeds with soil and left them.

The sun warmed the earth. The rain came and ran down to the seeds so that they swelled up and burst. From each seed came a tiny white root and a small green shoot. The root grew downwards and the shoot grew upwards. Soon, when Joyce came to look, she saw a long row of healthy green seedlings all growing in her garden!

They grew well. They were soon quite tall—but their stalks were weak, and the little plants drooped and bent themselves. They put out tiny green fingers to catch hold of something to help them—but there was nothing there.

Joyce asked her Daddy for some pea-sticks. He gave her some and she carefully stuck them into the earth by each little plant. How pleased the sweet peas were! They curled their green tendril fingers round the sticks and grew right up them! They were tall and strong now that they had something to climb up.

Then they put out flower buds! Joyce was so excited! She wondered if they would be all one colour, or if the seeds had come from two or three different plants. She watched anxiously to see what colour they would be.

Joyce was lucky. She had bright scarlet sweet peas, pale lavender ones and pure white ones! All the plants shot out buds and soon the hedge of sweet peas was a mass of colour. Joyce's Mother and Daddy were surprised to see them.

"You shall sell me a bunch of sweet peas twice a week, Joyce," said her Mother. "With the money you shall buy the new trowel and new barrow you have been wanting so badly. You have grown these flowers beautifully and deserve a reward."

Joyce was so excited! Every Wednesday and Saturday she cut Mother a beautiful big bunch of sweet peas for sixpence. Soon she had quite enough money to buy a new trowel and new barrow. She did feel proud!

She went to buy them. The shopman said she was a lucky girl to have enough money to spend on such nice things.

"My sweet peas gave me the money!" said Joyce. "I found some seeds on the rubbish-heap last autumn—and now they have grown into a beautiful hedge and I sell Mother a bunch twice a week. The bees come and take the honey too, so Daddy's hives will have honey from my sweet peas as well! So Daddy is pleased, and Mother is pleased, and the bees are pleased, and I am pleased!"

JOYCE AND THE ELVES

(STORY FOR PICTURE-SENTENCE CARD No. 129)

JOYCE loved the sweet peas in her garden. She loved smelling them, she loved watching the bees flying down to them, buzzing noisily, enjoying the nectar in the flowers. She liked to pick them and take a big bunch indoors to put in a bowl for Mother.

TWO YEARS IN THE INFANT SCHOOL

"I think sweet peas are the prettiest flowers in the garden," Joyce said to her mother. "Don't you think they look like butterflies, Mother?"

"Yes," said Mother. "They look like sun-bonnets for the fairies, too!"

"Oh, Mother, so they do!" said Joyce in delight. "Oh, do you suppose the elves and fairies come at night and take some of my flowers for bonnets?"

"I shouldn't be surprised!" said Mother.

When Joyce went to bed that night she leaned out of her window to try and see her sweet peas. It was not yet dark. Joyce could see them in her garden. She wondered if any fairies were there. She hopped into bed and fell fast asleep.

She dreamed. She dreamed that she ran down to pick some sweet peas—and how surprised she was to see the flowers alive with little elves! They were picking some of the flowers, and fitting them on their tiny golden heads! They made most beautiful sun-bonnets! The elves looked very sweet in them.

They saw Joyce and called out in surprise, in little high twittering voices. "Look! Look! A little girl is here!"

"Don't be afraid," said Joyce, kindly. "I grew these lovely sweet peas—but I have a great many and you may take any you like for sun-bonnets."

"Thank you!" cried the elves, joyfully. "May we take some hoops from the sweet peas, too?"

"Yes—but I don't know where you'll take them from," said Joyce, puzzled. But she soon knew! The elves went to the little green tendrils that wound themselves in rings so tightly round the sticks. They broke off some of the rings—and there were their hoops, round and green, ready to bowl about the garden!

Joyce longed to join the little elves in their games. They were enjoying themselves with their hoops. These hoops were their only toys. They wore the sweet-pea bonnets on their heads, and looked as merry as could be.

Joyce remembered her dream when she awoke the next morning. She dressed and ran down to her sweet peas. On the ground were some faded petals.

"Oh!" said Joyce, in delight, "there really *were* elves here last night then—for some of them have left behind their sun-bonnets on the ground! How I wish I could see them again to-night!"

THE NOISY BAND

(STORY FOR PICTURE-SENTENCE CARD NO. 130)

ROY, Dick and Joy wanted to make a band of their own.

"I have a trumpet and a drum," said Roy.

"I have a whistle," said Dick.

"And I can make a pretty noise with my little triangle," said Joy.

"We'll have a fine band!"

So they began—but no sooner did they begin than Mother put her head in at the door.

“What a dreadful noise!” she said. “Please stop. You are annoying Daddy dreadfully. He is trying to write some letters.”

“But it is a band,” said Roy.

“Well, you must go and play somewhere else,” said Mother. “It is too noisy a game for indoors. If you want to be indoors you must play with some quiet toys.”

“We’ll go out into the garden with the dog and the kitten,” said Joy, getting up. “Nobody will mind then.”

So out they all went. Mick the dog went too. He curled himself up in the sun and went to sleep. The kitten came to play round Joy’s feet, and patted her toes.

“Now, are we ready?” said Joy, holding up her triangle. “One two three, go!”

“Rub-a-dub-dub!” went the drum! “Toot-a-toot!” went the trumpet! “Fiddle-dee-dee!” went the whistle! “Ding-a-ding-ding!” went the triangle.

Mick awoke from his nap. The kitten jumped in fright. Whatever was happening?

Roy, Dick and Joy made a great noise with their toys. Their little dog did not enjoy his sleep, and their little cat was so annoyed that he ran up a tree! Oh dear, what a terrible noise that band made!

Mrs. Brown next door looked over the fence. “My baby is asleep,” she said. “Please don’t make such a noise! It is dreadful!”

“Oh bother!” said Joy, “nobody likes our band, and it was such a nice one. Well, it is no good annoying everyone, so we must stop. Let’s play hide-and-seek instead!”

So they did—and the dog and kitten joined in too, and everyone had great fun. To-morrow Roy, Dick and Joy are going to take their band to the woods and play there.

“We shan’t annoy anyone then,” said Joy. But I don’t think the bunnies and the birds will enjoy it much, do you?

DID YOU EVER SEE A LASSIE

Old Rhyme

CECIL SHARMAN

Steady speed

Key F

VOICE

PIANO

Did you ev - er see a lass - ie, a

lass - ie, a lass - ie, Did you ev - er see a lass - ie do

this way and that? Do this way and that way, and

this way and that way; Did you ev - er see a lass - ie do this way and that?

SWEET PEA BONNETS

ENID BLYTON

CECIL SHARMAN

Very light and dainty
Key Ab maj. {

VOICE

PIANO

p

p

Once I saw a

sweet pea with a lit - tle elf up - on it, And on his cheek - y

gold - en head, He tried a scar - let bon - net; He smiled at me, a

mf

mf

Sweet pea bonnets (cond.)

|| 1 .s :m .d | r .m :f .l | 1 :s .s | 1 .s :f .m }

mer - ry smile, And then he shout - ed gai - ly, "I've got an - o - ther

|| r .m :f .s | 1 .s :l .t | d' :d | — : .d | ds, .l. :d .m }

sweet pea hat, I like a fresh one dai - ly!" I said "It suits you

Ab maj. *p*

|| s, .l. :d .m | r .d :r .m | s .f :- .m | r .m :f .m }

ve - ry well, It is so light and ai - ry, It's just the ve - ry

|| r .m :f .s | 1 .f :r .s | m .d :- . | : | : . ||

bon - net, for a cheek - y lit - tle fai - ry!"

mf *pp* 8^{va}

Topic No. 66

In the Country

SECTION I: *THE TALK*

MOST of us have been to the country, even if only for a day. Some of us are lucky enough to live right in the country, and we like that very much. There are so many lovely things to see and hear.

The countryside is very green—the grass is like a green carpet, the trees are green, and the hedges. We like the lovely green colour. We like the bright colours of the flowers too. They are every colour of the rainbow! There are the yellow celandines, primroses and buttercups. There are the purple violets, the white dead nettle, the pretty daisies with their golden eyes and the scarlet poppies that dance by the wayside. What other flowers do we see in the country? The pale pink wild rose with its delicious scent—the white hawthorn lying like snow along the hedges—the lovely bluebells in the woods—the golden king-cups in the meadows. There are more than we can remember!

What else do we see in the countryside? We love to watch the birds flying round, and the gay butterflies fluttering here and there. We see the bees humming in the flowers, making such a lovely buzzing sound. There are little rabbits on the hillside, playing games with one another and nibbling the grass. We may see a hedgehog ambling along in the evening, and perhaps little black bats flying in the air on nimble wings.

There are big farm animals to see, too. We watch the brown and white cows going through the field-gate to eat the sweet grass. We see them going to be milked, and perhaps if we are lucky we shall see the creamy milk foaming into the pail at milking-time.

We watch the sheep in the meadows and love to see their frisky little lambs playing so merrily with one another. They skip about on their little legs, and wriggle their long tails. They are lovely to watch.

On the common are the goats, tied up to a post. They do not need such good grass as the sheep and the cows. Sometimes they have their babies with them—the kids—and they are just as amusing to watch as the little lambs.

TWO YEARS IN THE INFANT SCHOOL

In the farmyard are the hens, and the cocks with their handsome tails. The ducks are near by on the pond, quacking loudly, and diving into the water to hunt for a few tadpoles! Perhaps there are geese too—great big birds, waddling along, hissing and cackling. What a lot of things there are to be seen in the country!

There are some lovely sounds to hear too. We like to hear the birds singing and twittering. They begin early in the morning, and one bird, the nightingale, sings to us all night long, too! The swallows twitter high in the sky, and the skylark soars higher still, singing loudly. He sings all about his nest in the field below and his four brown babies. He sounds very happy.

We hear the trees rustling and whispering. They seem to have a great many secrets to whisper about! The leaves say "Sh! Sh! Sh!" all the time! The wind blows the corn in the field and we hear that whispering and sighing too. It is a lovely sound.



What else do we hear in the countryside? The little brook murmurs to us as it ripples on its way over the stones. We hear its voice whenever we are near to it. The bees hum all around as they visit the flowers for their nectar, and their buzzing is a lovely, summery sound. The bumble bees make a bigger noise still as they zoom by, humming happily.

The country is full of sounds, though they are not so noisy or so harsh as those we hear in town. The cows moo at milking-time, and the sheep baa to their little lambs. The farm-dog barks at a stranger passing, and the horse in the field neighs when he sees the farmer's wife coming with an apple. The hens cluck loudly, and cackle proudly when they have laid a nice brown egg in their nests. The cocks crow—cock-a-doodle-doo—and stand on tiptoe with their heads up in the air! The ducks quack in chorus. They are all happy, lively sounds, not at all like the rattle of buses in the town, the loud hooting of cars, the patter of feet on the pavement and the shouting of newspaper boys. We love the sounds of the country.

Although the countryside looks and is so peaceful, a great deal of work is done there! Hay is made in the fields—the corn is cut for our bread—many animals have to be fed—eggs have to be counted and sorted for market—butter has to be made—crops have to be sown and harvested. The countryman has a busy life! He looks brown and well, and is always ready to tell us the ways of birds and animals. It is fun to go to the country, and see all the sights there, and hear all the many lovely sounds!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **T**HE picture and the topic can be used this week for some useful revision work—of ideas and words. The lessons the children have had on flowers and insects will have made them conscious of many of the beauties and sounds of the country.


 pie tie lie die fie vie hie	 field piece niece chief brief shield
---	--

875



We pick flowers in the field

879





I gave pieces of bread
to the ducks

880




The little brook sings to me

881

ie = i  pie tie lie die hie fie vie	ie = ē  field chief niece grief piece thief pier fierce pierce
---	---

876

877

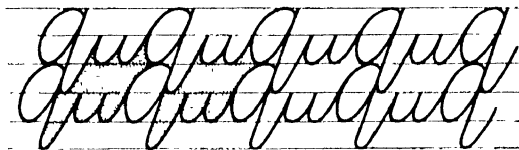


I am in the green fields
I am a white sheep

882

q, qu quack queen

883



885

9+1 are 10	19+1 are 20
4+6 are 10	14+6 are 20
8+2 .. 10	18+2 .. 20
7+3 .. 10	17+3 .. 20

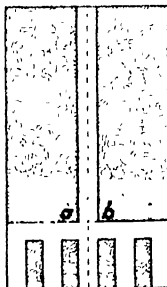
886

-ang	-ing	-ong	-ung
bang	king	long	rung
hang	sing	song	sung
sang	ring	gong	hung
rang	wing		

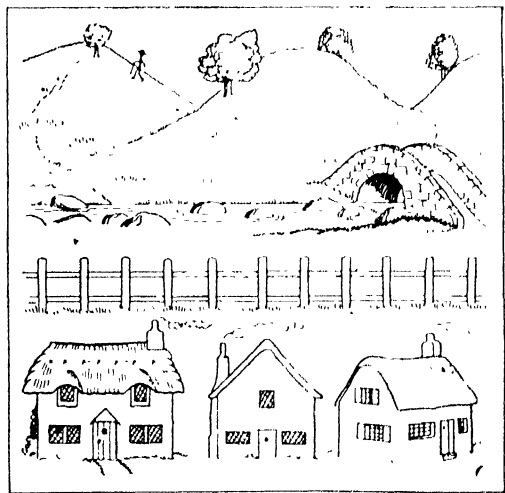
878

1	0
2	0
3	0
4	0
5	0

884



888



887

Figs. 875-888.

TWO YEARS IN THE INFANT SCHOOL

(2) Let the children tell about the green fields and the games they can play there, the fresh air, no smoke or dirt; the lanes, the shady woods, the trees and flowers they can see.

(3) The farmhouse and the farmyard, the work done in the country.

(4) Let any child who has been to the country tell something he has seen there. Some may have seen grassy hills, ponds, rivers or brooks. Encourage the children to bring to school pictures of the country. Show them again the coloured pictures of (a) The hayfield. (b) The farmyard. (c) The sheep, etc.

(5) The sounds of the country.

(a) Let the children describe the different sounds they can hear in the country. Birds sing, leaves rustle, a little brook tinkles, and there is a busy hum all round besides. This is made by the many insects that abound in summer in the country. Let the children name any they know: bee, wasp, butterfly, gnat.

(b) They will enjoy telling about all the sounds they would hear on or near a farm. Let each child imitate one. Even the dumbest child will have something to say.

(6) Let the children talk about the coloured pictures. Let them tell about the little brook, the stepping-stones, the reeds, the birds, the trees, the children. What would they like to do if they were at this place?

(7) Read this poem to the children, and let each child learn the verse he likes. It helps to sum up their Topic, "In the Country."

IN THE COUNTRY

(1)

What is a brook?
O, what is a brook
That ripples down the hill?

A brook is a hurrying, scurrying thing,
A babbly, bubbly, tumbly thing,
A drink for thirsty trees and grass,
A home for the fish that flash and pass
As it ripples down the hill.

(2)

What is a tree?
O, what is a tree
That stands upon a hill?

A tree is a lovely, living thing,
A leafy, rustling, singing thing,
A shade of green and fluttering leaves,
A home for squirrels and birds and bees
Who live upon the hill.

(3)

What is a field ?
O, what is a field
That lies at the foot of the hill ?

A field is a green and grassy thing,
A waving, feathery, tickling thing
Where the buttercups grow and breezes blow,
Where the cows and sheep and horses go
Who live at the foot of the hill.

(4)

What is a farm ?
O, what is a farm
That lies in the lee of the hill ?

A farm is a busy working thing,
A cackling, lowing, growing thing
Where rain and sun make live things grow,
Where farmers sow and reap and mow
There in the lee of the hill.

LUCY SPRAGUE MITCHELL.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) PRACTISE the sound of *-ng* at the end of words. Remind the children to let the sound come clearly through their nose. Many children do not pronounce the *ng* at the end of words.

Let them say :

run	running	swing	swinging
sing	singing	fan	fanning
win	winning	wave	waving
grow	growing	sow	sowing

Let the children listen carefully for all the words ending in *-ing* in their poem as it is read to them. Let them say all the words they can remember when the reading is finished.

There are a great many valuable sounds that the teacher can revise by means of this poem if she wants to take others besides the *-ng*.

(b) New work ; the two sounds of *ie*. Children already know the rule that *e* after a vowel generally gives the long sound to that vowel or makes it tell its name ; therefore the sound of *ie* in *pie* and *tie*, etc. (Fig. 875), will present no difficulty.

Let the children learn the new sound of *ie* by looking at the picture of a *field* with the word printed under it. Let them tell which letter in this phonogram is sounded and which is silent. Letter *i* is not heard at all,

TWO YEARS IN THE INFANT SCHOOL

while the *e* following has the long sound. This is just the opposite to the usual effect of *e*.

Tell the children that they can soon find all the words that rhyme with *pie* (there are only about six), but there are a number of words like *eld* where the *ie* says *ē*. Get from the children by suggestions other similar words and write them on the board: *thief*, *pier* (this will remind them of their talks about the seaside), *fierce*.

Let the children use some of the words in sentences:

I like to play in the *fields*.

Flowers grow in the *fields*.

A *fierce* dog barked at me.

Mother gave me a *piece* of cake.

I like to go on the *pier* at the seaside.

I have an uncle. I am his *niece*.

I like to play I am an Indian *chief*.

Let the children notice the words *field* and *lies* in their poem.

(2) Word Recognition

Continue the use of flash cards; they help to make quick readers. Revise all difficult words. Words that children stumble over in reading can be taught and used on flash cards. Flash some questions for the children to answer. Only show the question for two seconds and then call upon a child to answer it. Who are you? Where are you? What time is it? How are you? What is a field? Where do you live?

Revise especially the words *live* and *give*. Let the children spell them and say them.

(3) The Sentence Method

Let the children give sentences about the beautiful things and the sounds of the country. Write some on the board for the children to read:

There are green fields with daisies in them.

Birds sing in the trees.

White sheep and little lambs are in the meadows.

The sentences may be made into a little story called "My Visit to the Country," or "Our Visit to the Country."

Encourage the children to think of a good sentence with which to begin their story, thus:

"One day we went to stay in the country with Uncle Dick," etc.

Tell the children the story of how Joan and Betty paid a visit to their uncle in the country. He was very fond of his little nieces. Let the children tell all the games that Joan and Betty played in the big field near their uncle's house. The children themselves may like to play these games.

Show them picture-sentence card No. 131. Let them talk about it. It shows Joan and Betty playing their favourite game with the plank and log their uncle gave them. What is the game? Each child has a piece of cake. They will not want to go in to tea for a long time!

Read the children the sentences underneath:

Joan and Betty are singing in the field. Joan waves her piece of cake and sings, "See-saw! up we go, up, up and down." Betty waves her piece of cake and sings, "Now we see the river, but we cannot see the town."

Teach these sentences in the usual way. Let the children notice especially the words *field* and *piece*. Remind them of the "cow" *ow* in *down* and *town*. This vowel sound must be carefully said.

They must sound the *ng*'s carefully in *singing* and *sings*. The rest of the words are easy.

Tell the children the story of how Billy, Bobby and Dick paid their first visit to a farm and how they played "hunters" and hunted Farmer Brown's cows! The children will like to retell this story and act it. Show them picture-sentence card No. 132. Let the children talk about it. It shows the hunters getting ready for their hunt by the brook. Let the children tell what they are wearing and carrying. Billy has a bow and arrows, Bobby has a shield, Dick has a rope.

Read them the sentences underneath. Bobby is speaking:

"I am the chief hunter as I have a shield. Come, follow me across the fields and we will hunt the fierce bulls. It will be good to have a piece of roasted meat for supper."

Teach these sentences in the usual way. Let the children notice especially the words: *chief*, *shield*, *fierce* and *piece*. Let them notice the soft sound of *c* in *fierce* and *piece*, and the sound of *ch* in *chief*. Point out the long *e* sound in *meat* (*ea*) and the long *o* sound in *roasted* (*oa*) and *follow* (*ow*). *Come* and *have* the children have learned as "Look-and-say" words.

The weak children must read the sentences several times to the teacher, pointing to the words. If any child seems to have forgotten words like *roast* and *meat*, revise with him the word lists for *oa* and *ea* (*ē*). Write on the board sentences from the stories for the children to read. Choose sentences containing words with *ie*, such as *niece*, *brief*, *shield*, etc.

Let the children continue individual work, illustrating their new sentences, copying them, revising old sentence-cards, preparing pages of their readers, etc. If the children are well arranged for group reading, some groups will be making very good progress.

(4) Word Lists and Spelling

Let the children make word lists for words containing *ie*. They can add to these lists as they find words. Remind them that the "*pie*" list cannot grow very long, but they will find many new and difficult words to go under the "shield." If the children keep these words in groups as shown, and if they are memorised in groups, it is a great help to spelling. The making and using of these word lists lays a good foundation for future work. Words like *field* and *niece* and *piece* often cause trouble in spelling. It is visual memory that will help a child best with these words, hence the importance of good clear cards made by the teacher as shown in Figs. 876 and 877.

TWO YEARS IN THE INFANT SCHOOL

Let the children also make lists for words in *ng*. This is specially useful for the weaker children and for word drill.

Children enjoy adding to the words in the lists shown in Fig. 878. They should be frequently allowed to read them for the sake of practice in sounding *-ng*.

SECTION IV: WRITING

(1) **T**HE writing of some new words and illustrating them—*pie*, *shield*, *field*, *pier*, a *fierce* dog.

(2) Some sentences for practice in correct letter formation and spacing. These sentences can be written in joined handwriting (cursive) or script, according to which is needed.

Figs. 879, 880, 881 and 882 show some useful sentences.

(3) Let the children write some sentences of their own about a farm.

(4) Let them copy all the words containing *-ng* from one page of their reading books.

(5) Continue cursive handwriting. Teach the letter *q*, showing the children how to join it. Remind them that it is always followed by *u*, so the joining is easy (Fig. 883). This letter is not often used by children, so it may need a good deal of practice.

(6) Let the children make the numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100 in column form. Emphasise the importance of keeping the units column in line. Draw a light vertical line if necessary to emphasise this (Fig. 884). When writing numbers in columns, each number should be separated from the number above it by a distance equal to one half the height of the figures. The columns corresponding to the different orders—units, tens, hundreds—should be separated by a space equal to the width of the figures.

A Writing Pattern (Fig. 885)

Rows of joined *qu*'s as in Fig. 885. Children get good effects by colouring the big spaces.

SECTION V: NUMBER

(1) **C**OUNTING exercises in 1's, 2's, 3's and 4's, beginning at any number and proceeding to a given number.

(2) Quick practice in the addition of easy figures.

(3) Let the children see how many different ways they can make the number 17 with counters. Thus $16 + 1$, $15 + 2$, etc. $5 + 5 + 7 = 17$. $2 + 3 + 5 + 7 = 17$.

(4) Put on the blackboard in a line the following numbers in any order: 9, 4, 8, 7, 5, 3, 2, 6, 1.

Let the children pick out quickly any two which add up to 10, thus, $9 + 1$, $4 + 6$, $8 + 2$, $7 + 3$.

Tell the children to add 10 to the first number taken, and tell without counting what the answer will be, as in Fig. 886.

Children will soon see that if 10 is added the answer will be two 10's.
Let them add as follows:

9 and 1 are 10
19 and 1 are 20
29 and 1 are 30

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a country scene.

(2) *Drawing to help Writing and Number* (Fig. 887)

- (a) Hills in the country. How many hills?
- (b) A brook with stones in it and a bridge.
- (c) A field with railings.
- (d) Farm houses or cottages in the country.
How many windows in 2 cottages? In 3 cottages, etc.?

(3) *Modelling in Clay or Plasticine*

- (a) A hill. A brook of blue paper can be made to flow down the hill and along the foot of the hill. Stones can be modelled to go in the brook.
- (b) A horse-trough.
- (c) Birds and animals.

(4) *Toy Making*

A rake. Stiff paper is needed for this. The children draw the rake as shown in Fig. 888, and cut away the shaded parts. Most children find it easier to fold the paper in half and then cut it out. Fold along *a b*.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

AT work in the country. Cutting the hay, tossing the hay, feeding the chickens, driving home the cows, etc., and finally resting.

(2) *Rhythmic Exercises*

The village blacksmith. Suitable music, "Harmonious Blacksmith," Handel. This exercise is to show differences of rhythm. The children imitate the blows of the hammer on the anvil, some slow and heavy, others quick and light. The children begin with the arms well up as though holding a heavy hammer, the right foot slightly in front of the left. They bring their arms down heavily on the first beat of the bar, then gradually raise them again until on the fourth beat their arms are above their head, ready to bring down the hammer on the first beat of the next bar. For light quick blows the child (with right arm bent to the shoulder) strikes an imaginary anvil on the first and third beat of each bar or the child can strike the anvil on each beat of the bar with

TWO YEARS IN THE INFANT SCHOOL

short light taps. By listening to the music the child gets some idea of the kind of hammering required. For slow heavy strokes the first beat of every bar must be well emphasised.

(3) *Playground Games*

Follow my leader or any previously taken. Sometimes the children can be allowed to choose a game.

(4) *Songs*

"Feeding the Chickens." Music on pages 992-993.

SECTION VIII: *STORIES*

A STAY IN THE COUNTRY

(STORY FOR COLOURED PICTURE)

MOTHER wanted to have the house painted, and nice new wall-papers on the walls. So she made up her mind to send Billy and Susie away into the country to stay with Amy and John for a little while.

But Billy and Susie were not very pleased. They were town children, and they thought they would not like to live in the country for a week or two.

"Mother, it will be so dull!" they said. "There will be no trains to see, hardly any cars, no shops—it will be just as dull as can be!"

"Nonsense!" said Mother. "Amy and John are never dull and they live all the year round in the country. You shall go next week, as soon as the painter comes."

So the next week the two children were packed off to stay with Amy and John. Mrs. Linnet, the mother of Amy and John, met them at the country station and then they drove two miles in a little pony-cart to the farm, where Amy and John were waiting to welcome them.

"I expect we shall find the country very dull, after living in the town," said Billy to John. "There is hardly anything here to see!"

"You wait!" said John. "I can show you more in a day here than you could show me in the town in a whole week!"

It was almost bedtime when the children arrived, so they popped into bed after a supper of bread and butter and fresh lettuce and were soon asleep. The next morning the sunshine came streaming into their bedroom and they jumped out of bed.

"Isn't it quiet!" said Susie. "I can't hear anything at all!"

"Oh, Susie, where are your ears?" cried Amy. "Don't you hear those hens clucking outside? And can't you hear the bees in Mother's flowers? And listen—there's old Captain the horse neighing in the field!"

"And don't you hear the sheep and the lambs baaing?" said John.

"There is a blackbird singing too—and lots of sparrows chirruping—and the swallows are twittering in the air. You *are* deaf!"

Billy and Susie listened. Yes—they *could* hear all those sounds! They were lovely to listen to.

That day Amy and John showed Susie and Billy many lovely things. They showed them a hedge-sparrow's nest in a hedge with four sky-blue eggs. They showed them where the swallows were making nests of mud in the old barn. They took them to see the farm dog's new puppies—six of them, all as playful and cuddlesome as you could imagine!

Then the children saw the new chicks in the orchard, and many tiny yellow ducklings all swimming with their mother on the little round pond. What fun it was!

"Now we'll take you to our secret place," said Amy, taking Susie's hand. "We think it is very beautiful and we go there when we want to be alone. Come along."

Amy and John climbed over a stile and took Billy and Susie across a field. Then up a hill they went and down the other side. Soon they came to a little brook, rippling along over stones. On the other side stretched a field of golden buttercups, so bright that Susie could hardly look at it! Big hawthorn bushes stood by the stream, covered with blossom that smelt lovely. Oak-trees grew near by and made a cool shade. It was such a beautiful spot!

"Oh!" said Billy and Susie in delight. "This is like Fairyland! Look at all those golden buttercups! Look at the dear little brook with those tiny fish playing in the water! Listen to the birds! And the bees! They are singing a song with the brook!"

"Do you like our secret place?" said Amy. "It shall be yours too if you love it. Isn't it beautiful? Have you anything better in the town you live in?"

"No," said Susie. "There is nothing like this in a town. I wish I lived in the country! I wish we didn't have to go back to the town!"

"You said you would be dull here, but you aren't, are you?" laughed John. "We haven't shown you nearly everything yet—you must see the cows milked—and the butter made—and the hay in the fields—and the pigs fed—and oh, lots and lots of things!"

At the end of their holiday Billy and Susie were as brown as berries. They went back to town and their mother met them at the station. "Well!" she said, as she hugged them, "were you very dull in the country?"

"Oh, Mother, it's *much* nicer than the town!" cried the children. "Can't we go and live there always?"

"I *thought* you'd like it!" said Mother. "It's such a lovely place, isn't it!"

TWO YEARS IN THE INFANT SCHOOL

THE SEE-SAW

(STORY FOR PICTURE-SENTENCE CARD No. 131)

JOAN and Betty went to see Uncle Jack. He lived on a farm in the country and he was very fond of his two little nieces. He liked to show them round his farm and tell them the names of all the animals there.

But to-day, when Joan and Betty arrived, Uncle Jack was busy, and Auntie Mary had to go out. So there was no one to show them round the farm, and no one to give them tea!

"We don't mind!" said Joan. "If you will let us go and play in the fields, Uncle, and will give us some cake to eat for tea, we won't bother anyone at all!"

"Very well," said Uncle Jack. He went to the larder and took out a tin. He cut two big pieces of cake and gave them to Joan and Betty. Then they ran out into the fields and began to play. They played hide and seek among the bushes. That was great fun! They played ball in the grass. They took off their shoes and stockings and paddled in the brook! They picked daisies and made a lovely daisy chain for each other. Oh, there were lots of games to play in the sunny field!

"Shall we eat our cake now?" said Betty. "I'm hungry. Where shall we sit?"

Just then Uncle Jack came up with a big plank. He waved to the little girls. "You have been very good children," he said. "So I have brought you this big plank, and I will put it across this trunk and you shall use it for a see-saw. Would you like that?"

"Oh yes!" cried the little girls. So Uncle Jack made them a fine see-saw. Betty sat one end and Joan sat the other. They took out their pieces of cake and began to eat them. Look at them in the picture! What are they doing?

Joan and Betty are singing in the field. Joan waves her piece of cake and sings, "See-saw, up we go, up, up and down!" Betty waves her piece of cake and sings, "Now we see the river, but we cannot see the town!"

Soon the cake was eaten. It was time to catch the bus and go home. What a pity to leave that lovely see-saw!

"Come again next Saturday!" said Uncle Jack. "I will leave the see-saw here for you—and you shall play with it next week!"

So off they ran, very happily. Aren't they lucky children to have an uncle like that?

THE BRAVE HUNTERS

(STORY FOR PICTURE-SENTENCE CARD No. 132)

BILLY, Bobby and Dick were down in the country for a whole day. They were visiting Mrs. Green's farm, and it was a lovely place! There were fields all round to play in, and little streams to paddle in. Billy, Bobby and Dick were very happy.

"What shall we play this afternoon?" said Billy, when they had had their dinner.

"We'll play at hunting," said Bobby. "That will be fun. I have a shield, and a stick for a spear."

"I have a fine bow and lots of arrows," said Billy.

"I have a rope to catch wild animals with," said Dick. "And a spear as well. Come on! We will have a fine time hunting in the fields!"

"I am the chief hunter," said Bobby, "as I have a shield. Come, follow me across the fields and we will hunt the fierce bulls. It will be good to have a piece of roasted meat for supper."

The three boys set off to the field where Farmer Brown's cows were eating the grass. They crept nearer and nearer. They squeezed through the hedge!

"Now we have nearly got the fierce bulls!" said Billy. "When I say 'Go!' we must all get up and catch the bulls! Are your spears ready? Go!"

The three little boys rushed at the cows. The cows were most surprised. One ran a little way towards the hunters—and the boys stopped in fright.

"Oooh! It's coming at us! It's going to chase us!" said Dick in alarm. He turned and ran away, leaving his spear behind him. Billy and Bobby ran too.

"Mooo!" said the cow, in surprise. "Mooo!"

"Well, well, well!" said Farmer Brown's voice, as he watched the three boys squeezing through the hedge in a hurry. "So these are three brave hunters! Well, I really think my cows must be the hunters and you must be what they're hunting! You silly boys! Cows won't hurt you!"

"Mooo!" said the cows. "We won't hurt you! Moooo!"

I expect they laughed at Billy, Bobby and Dick, don't you?

FEEDING THE CHICKENS

ANNA M PRATT

CECIL SHARMAN

Easy going
Key F maj. ♩ : : | : : | : : | : : d || d :r :m ls :m :r }

VOICE

1. We'll mix up some wa - ter and
2. scat - ter it here and we'll

PIANO

meal in a pan, And stir it, and stir it as
scat - ter it there, And each lit - tle chic - ky shall

hard as we can, And then we'll go out to the
have a good share, Now hush and you'll hear the hen

p *mf* *p*

Feeding the chickens (cont.)

Lightly $\text{♩} = \text{♩}$

pp

chick - ens and call } Here lit - tle chick - y, chick - y,
cack - le and call }

mf

Dear lit - tle chick y, chick - y, Come to your din - ner, Come one, Come

p *pp*

all. We'll all.

Topic No. 67

A Visit to the Zoo

SECTION I: *THE TALK*

IN some of our big towns there is a Zoo. Who knows what a Zoo is? Has anyone been to visit a Zoo? We all know that a Zoo is a place where many wild animals are kept so that we may go to see them and learn what they are like. In the London Zoo there are hundreds of animals and birds of all kinds. Most come from over the sea, from lands far away. Some, like the elephant, come from the lands of hot forests. Some come from the lands of ice and snow—the Polar bears and the seals. Others, like the camel, come from hot, sandy lands, and yet others come from warm grasslands, where they run free in large herds. The giraffe and zebra come from the grasslands.

From all over the world strange and interesting animals are brought, and housed in the Zoo. They live in big, airy cages, and are given comfortable bedding and good food. A few are allowed out of their cages sometimes. The elephants leave theirs, when they are trained well enough to carry children for a ride. The camels too sometimes give children rides, but they are not so good-tempered as the big elephants. Baby animals are often allowed out to play with us, and it is fun to stroke a tiny lion cub or play with a small furry bear.

When we go to the Zoo we take tit-bits with us to give the animals a treat. Most people take nuts for the monkeys—but if we want to give them a *real* treat we can take them half a cucumber and give them slices—or an orange or banana. They love fruit, for that is the food they like best when they are living wild in their forest home. We take buns to throw to the Polar bear—but we shall see that he likes best the fish that his keeper throws to him! He catches fish for his dinner in the icy-cold seas where his real home is. The brown bears, who love honey and other sweet things, will be very pleased if we take them a small tin of treacle! They love to lick the sweetness out of the tin—they like treacle as much as you do!

There are many many animals and birds to see at the Zoo. We visit each one's cage or paddock and gaze at one animal after another—and perhaps we feel very glad that some of them live in far-off countries

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and not in our own land! The lion has such a loud roar, and he looks magnificent with his great mane. The tiger looks like a large and fierce cat, striped in black. The elephant does not look fierce—in fact, when we meet him ambling up and down the broad paths of the Zoo, carrying a load of children on his back, we put our hand out to him and perhaps give him a bun!

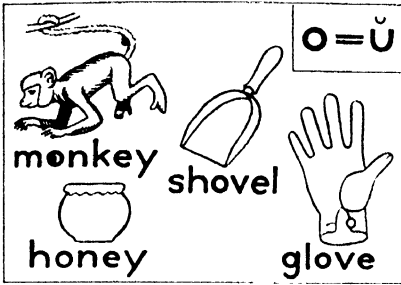
The elephant will put our bun into his mouth—but if we give him a penny he will hand it to his keeper in his trunk. He is a wise and clever creature. Look at him. He has a strange-looking nose, long and thin, which we call a trunk. He uses it like a hand. He picks up things with his trunk. He puts things into his mouth with his trunk. Sometimes, when he wants a shower-bath, he sucks up water with his useful trunk, turns it over his big head, and then squirts all the water out of his trunk on to his back. What a lovely bath he gives himself!

The elephant has huge white tusks and big, floppy ears. His legs are great strong straight ones, and he needs strong ones because his body is very heavy! He is grey-black in colour, and he looks at us wisely out of his little eyes.

The camel is another big animal. Do you see his big hump? I expect you have often wondered why he has such a funny lump on his back. It is because he stores in it a great deal of food. When he goes for long journeys across the hot, sandy desert, where no trees grow and no grass, the camel sometimes has to go without food for days, perhaps weeks. So he eats a great deal before his journey and stores up food in his hump for himself. He can store up water for himself too—so he is a very strange beast! He has big spreading feet, quite unlike those of the elephant, but in his own country he has to walk on sand, and his spreading feet help him to walk firmly without sinking in. He can carry very heavy loads, but he does not like to—he is nearly always very cross about it!

Here is another tall animal—the giraffe. He is taller than either the elephant or the camel! He has a spotted body, and these spots help to hide him in the land from which he comes, because, from a distance, his body looks like a patch of yellow sunshine dotted with leaf-shadows! Why has he such a long neck? It is because he likes to eat the sweet tender leaves of trees, and to do this he needs a long neck to reach them! So he has grown a very long neck indeed, and can feast easily on the tall trees.

There are many other interesting animals in the Zoo—the Polar bear with his thick, well-oiled coat that is like a mackintosh and lets no water in; the lion with his great mane; the tiger with his fierce and hungry look; and many many more. It is a treat to go to the Zoo, and we will be sure to take the animals a little tit-bit if we can!



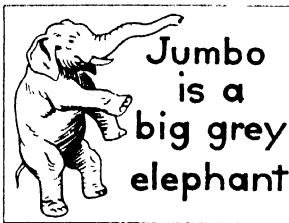
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$7 + 2 = 9$
 $17 + 2 = 19$
 $6 + 3 = 9$
 $16 + 3 = 19$
 $2 + 4 = 6$
 $12 + 4 = 16$

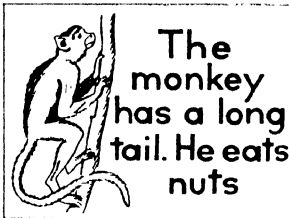
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$7 - 2 = 5$
 $17 - 2 = 15$
 $6 - 3 = 3$
 $16 - 3 = 13$
 $4 - 2 = 2$
 $14 - 2 = 12$

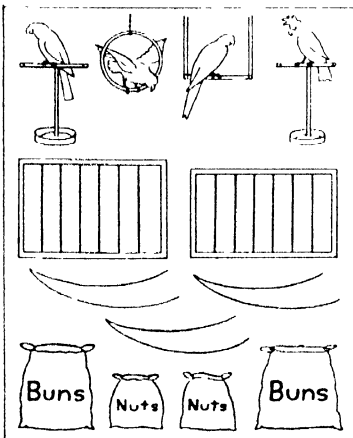
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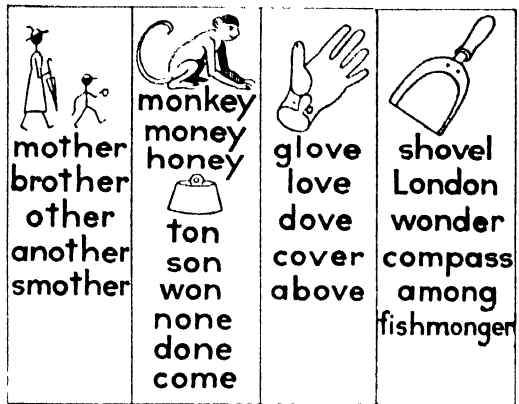
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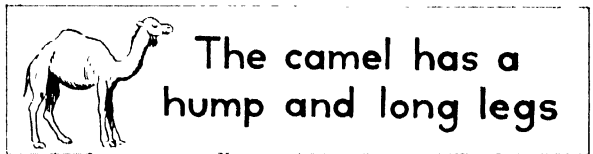
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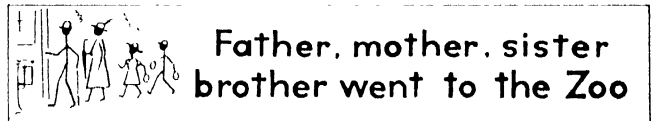
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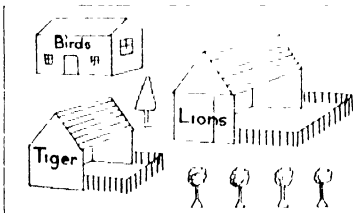
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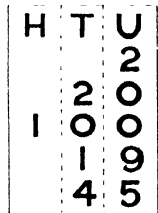
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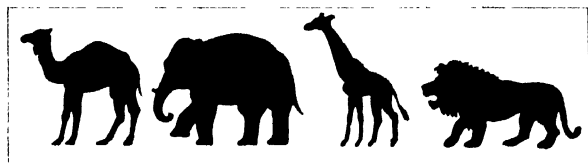
897



901



896



902

Figs. 889-902.

TWO YEARS IN THE INFANT SCHOOL

It is wet. We will go out *another* day.

I *wonder* who is knocking.

I *love* my *dove*.

I tossed my nuts *among* the *monkeys*.

Read rhyme (1) and let the children notice the words *monkey* and *wonderful*.

(2) *Word Recognition*

Continue the use of flash cards. These must be adjusted to the needs of the children. Use on the flash cards any words that are a stumbling block to interpretation. If it is thought that some children are guessing certain words, let these words play a prominent part in any flash card games. Children who tend to spend too much time on words rather than getting the sense of the phrase or sentence, will benefit by trying to read phrases and sentences from flash cards. Never expose the cards too long or their purpose is defeated. If a child (or children) cannot read the card expose it again (but not more slowly). Here are some phrases that may be useful:

covered with dust

another day

under the window

among the boys

the other book

shovel it up

(3) *The Sentence Method*

Choose one animal for the children to make sentences about. They will enjoy giving sentences about the elephant. Write some on the board for the children to read:

Jumbo is a big grey elephant.

He lived in a hot forest far away.

Now he lives in the Zoo.

He has a long nose called a trunk.

He can take up water in his trunk.

The story of an elephant can be written on a reading sheet. A picture of an elephant should be pasted in one corner. Sentences about monkeys can also be written on the board and arranged as a reading sheet.

Children (especially the top group) will enjoy trying to read these sentences. It is a good exercise for silent reading. Every child reads silently and if he understands he begins to draw:

"I have a trunk but I am not a tree. Draw my picture and tell my name."

"I have many spots and a long neck. I have long legs too. Draw my picture and tell my name."

While the children are drawing, the teacher can go round asking the name of the animal and helping the weak ones.

Tell the children the story of Bobby and Bunty in the Monkey House. Let them retell the story. Show them picture-sentence card No. 133, and let them talk about it. Read them the sentences underneath:

"Bobby and Bunty loved the monkeys. Bobby tossed his nuts among

them, but Bunty gave all her nuts to a naughty little monkey who ran off with her gloves!"

Teach these sentences in the usual way.

Let the children notice the short *o* sound in *Bobby*, the short *u* sound in *Bunty*, and *nuts*. Point out to the children *o* sometimes has the short *u* sound and let them read these words carefully—*monkeys*, *loved*, *among*, *gloves*.

See how many children remember the sound of *au* in *naughty* and the silent *gh*. Revise the *au* group of words if necessary.

The children will enjoy illustrating this sentence. Tell the children the story of Molly, her brother Gus, and the cockatoos and parrots. Let the children retell the story or act it.

"Molly, Molly, come to me," called the parrot. "Who is calling me, I wonder?" said Molly as she looked at her brother. "It cannot be Mother."

Teach the sentences in the usual way, letting the class read them together and then individually.

Remind the children of the short *u* sound in *come*, *wonder*, *brother*, *Mother*.

Most of the children will remember the sound of *a* in *call* (*all*, *small*, *wall*, *ball*). Revise the *all* word list if necessary.

Said has been learnt as a "Look-and-say" word. *Parrot* may be a new word to the children, but they will be able to read it by sounding the letters.

Write sentences from the stories on the board for the children to read. The children especially like to read pieces of conversation.

Revise these picture-sentence cards or the sentence strips belonging to them. This revision is especially necessary for the weak children. Nos. 5, 25, 45, 49, 65, 67, 83, 109. Continue individual work in reading as already suggested.

(4) Word Lists and Spelling

Let the children make word lists for words containing *o* with the sound of *ū*. Let them write the words in their lists as they find them underlining the *o*. The teacher can also print a list for reference as in Fig. 890. This list is very useful for word drill in correct pronunciation. Children often say the word *mother*, *brother*, etc., badly.

Revise some old word lists with the children. The more the children visualise their words in groups as arranged in the word lists the better spellers they become. The children are reaching an age when they like collecting, and this liking can be used as a help to spelling. Little ones too enjoy sounds for the sake of the "sound," so they enjoy drill in word lists.

SECTION IV: WRITING

- (1) **L**EARNING to write the names of different animals and birds at the Zoo. The children are sure to want to draw pictures of them also—lion, tiger, cockatoo, monkey, parrot, camel, elephant.
- (2) Writing sentences about the animals.

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Figs. 891, 892, 893 and 894 show some sentences that children like to write. Some children will be able to write short stories of three or four simple sentences about some creature at the Zoo. The children's writing often improves when they write stories in which they are really interested.

(3) In cursive handwriting revise the difficult combination *oe* and *bo* (Fig. 895).

(4) Continue the practice of numbers, especially placing numbers in columns. Much of the inaccuracy in arithmetic later on is due to incorrect column arrangement. This is a matter of writing, not of arithmetic. Writing numbers in columns as in Fig. 896, helps to give children the idea that the sequence of tens is the same as the sequence of figures.

A Writing Pattern (Fig. 897).

This is a useful and effective pattern made with joined *bo*'s. It can be coloured effectively.

SECTION V : NUMBER

(1) COUNTING exercises.

(2) Oral work with numbers up to 20. Revision of tables set out.

(3) Sum cards in addition and subtraction.

(4) Questions on numbers to 20 similar to these shown in Fig. 898 and 899. Use apparatus first so that the child sees the 10 remains untouched in each case.

(5) Practice in the addition of a series of numbers, the sum of which is not more than 20, thus $2 + 4 + 3$; $6 + 3 + 1$; $8 + 2 + 3$.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work in crayons, chalk and paints of any Zoo animal or scene at a Zoo.

(2) *Drawing to help Writing and Number*

(a) Stands and swings for the birds and monkeys (Fig. 900).

(b) Cages for the different animals.

(c) The tusks of the elephant.

(d) Bags of buns, nuts and biscuits for the animals.

(3) *Modelling in Clay or Plasticine*

Elephants, monkeys, etc.

A model of a Zoo. Trace the outline of elephants, camels, giraffes, monkeys, etc., on stiff paper. Let different children cut them out and colour them with the help of the pictures round the room. If the school has templates of wild animals, the children can draw round them and do all the work themselves. Houses for different animals can be

made from 16 squares as already described for other topics. In the case of the lion's house, the whole of the front of the house can be cut away when it has been pasted together, as in Fig. 901. Some cages and houses can be made of boxes. Let the children do as much planning as possible themselves. Make railings of match sticks stuck in Plasticine (Fig. 901).

(4) *Paper Cutting*

A frieze of Zoo animals. These can be cut from drawing-paper and mounted as in Fig. 902.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

AS a help to reading the directions can be written on the board. The children will be delighted to read and perform the following actions:

- (a) Jump like a kangaroo.
- (b) Take six kangaroo jumps.
- (c) Walk back and forth like a caged lion, growling.
- (d) Walk like an elephant.
- (e) Gallop round like a wild pony.
- (f) Climb like monkeys.
- (g) Crawl like seals.

(2) *Playground Games*

Game for classroom or playground. The Merry-Go-Round.

Half the class pretend they are animals and go round and round a post or chair placed in the middle of the playground. They sing:

Here you see an elephant and a kangaroo,
Here you see a camel and a big bear too;
A tall giraffe from oversea,
A lion running by,
A tiger and a monkey small,
A pony wild and shy!

The ring stops and the rest of the children choose an animal. They "get on" the animal of their choice by standing behind him and putting their hands on his shoulders. The Merry-Go-Round then starts again, singing:

Now you ride the tall giraffe
And the kangaroo,
The lion, and the camel,
And the big bear, too;
Now you ride the monkey gay,
And now the pony small.
The tiger and the elephant,
You ride upon them all!

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If there are not enough well-known animals' names for all, there must be two elephants, two camels, etc. This game is useful for teaching children the names of animals.

(3) *Songs*

"The Merry-Go-Round." Music on page 1008.

SECTION VIII : *STORIES*

ALLAN'S BIRTHDAY TREAT

(STORY FOR COLOURED PICTURE)

IT was Allan's birthday and Mother had told him to choose a treat. "Please may I go to the Zoo?" said Allan, excitedly. "I have never been—and I would so like to go!"

"We will catch the first bus that goes there, Allan," said Mother. "Get on your hat and coat. I will hunt for something to take with us to feed the animals."

Soon Allan and Mother were on the way to the Zoo. Allan had two oranges, an apple, some nuts, a carrot and a little tin of treacle for the animals. What treats they would have, to be sure!

They came to the Zoo and went inside the big gardens. All around them were cages and paddocks—open-air enclosures where the animals could bask in the sun if they wished. Allan was excited. He could hear the lions roaring in their house. He could hear monkeys chattering and just near by were some sea-lions in their pond, barking rather like dogs. Oh, what fun!

"Let's go to the monkeys first," begged Allan. So they went to the monkey-house. It was full of chattering monkeys, and when they saw Allan and his mother they all crowded in front of them, holding out tiny paws for food.

"Peel an orange, Allan and give them the quarters," said Mother. "I will give them slices of cucumber."

How pleased those monkeys were with the juicy orange and cool cucumber! They held them in their little hands and nibbled away happily! They played such funny tricks on one another, too. They pulled each other's tails, they chased one another and they rolled over and over in glee. They were very happy.

Then Allan went to see the lions. They roared loudly, but he had no meat to give them. He thought the tigers looked like great cats and he heard one purring loudly just like his own puss-cat at home! He saw the spotted leopards and thought they looked beautiful. He went to see the big white Polar bears and threw them buns which they caught very cleverly in their mouths. One big bear sat down and waved his hand to Allan. Allan waved back. Then the bear dived with a splash into his pond and showed Allan how well he could swim. It was fun to watch him.

Next he went to see the little dark-brown bears, and the keeper took his tin of treacle and went into the cage. He had with him a long spoon and he gave each bear a spoonful of the treacle. How they loved it! Each little bear licked the spoon and made loud noises. Then one bear took the empty tin and sat down to lick it out. All the others bears wanted a lick too, but he held on to the precious tin and wouldn't let anyone else have it! He was very funny.

Allan went to see some beautiful deer. They had a rocky hill to live on, but when Allan's mother showed them the big carrot she had brought, one little deer came leaping gracefully down the hillside and, putting his front feet against the railing, nibbled the carrot with delight. Allan rubbed his velvety nose. It was nice to be so friendly with a little wild deer.

Oh, the things that Allan saw! Parrots that said good morning to him—an ostrich that swallowed an orange and let Allan see it going all the way down its long neck—sea-lions in their pond that dived in after fish that the keeper threw them and swam like lightning across the water!

He saw the tall giraffes pulling down bunches of leaves that the keeper had tied high up in a tree for them. He watched the camels taking children for a ride, but when Mother asked him if *he* would like a ride too, he said he would much rather ride on a big elephant.

So they went to the Elephant Walk. Here two big elephants walked up and down carrying their loads of children, swaying from side to side as they went. Allan paid his money and climbed up the tall stand to wait for the next elephant. Soon he was safely strapped on its back with five other children and the big elephant walked slowly down the broad path. Allan felt very high up on the elephant's back. The big seat swayed about like a ship at sea—but nobody fell off for the elephant went along quite slowly, led by his keeper.

When the ride was over Allan gave the elephant a bun and he took it with his big trunk and put it into his mouth to eat. Then he put his trunk out again, and Mother gave him a penny. He took it in the tip of his trunk and gave it to his keeper. Allan thought he was very clever!

The little boy didn't want to go home at all for he thought the Zoo was such an exciting place! But Mother said the gates would soon be shut for the night, and Allan didn't want to be shut up with the animals so they went home.

"It was the nicest birthday treat in the world!" said Allan. I think it was, too, don't you?

THE NAUGHTY LITTLE MONKEY

(STORY FOR PICTURE-SENTENCE CARD No. 133)

IN the park not far off Bobby's home there was a cage of monkeys. The children who went to play in the park often visited these merry little creatures and took them tit-bits to eat. Bobby saw them each day on his way to school, for he had to walk through the park.

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One day his cousin Bunty came to see him. "Would yqu like to see the monkeys in our park?" asked Bobby. "They are very funny to watch, Bunty."

"Yes, that is a good idea," said Mother. "Here is a penny to buy some nuts for the monkeys, Bobby. Give Bunty half of them and you can feed the monkeys."

The children bought the nuts and ran to the park. The cage of monkeys was in one corner and Bunty squealed with delight when she saw it.

"Oh, it's full of monkeys!" she cried. "Oh, do look at them, with their funny little brown faces and tiny hands. I do like them!"

Bobby and Bunty loved the monkeys. Bobby tossed his nuts among them, but Bunty gave all her nuts to a naughty little monkey who ran off with her gloves!

"Oh, Bobby, Bobby, that monkey has taken my gloves!" she cried. "I have given him all my nuts but he won't bring my gloves back. Look at him running away with them!"

"Oh dear," said Bobby. "They are new gloves, too, aren't they, Bunty? I will see if I can get the keeper to get them back for you."

The keeper laughed when he heard what Bobby had to say. "That monkey is a rascal," he said. "He took the flowers out of a lady's hat yesterday and ran away with a little girl's ball the day before! I'll get your gloves for you!"

He took an apple from his pocket and cut two slices from it. He went to the cage and held out one slice. The tiny monkey pushed a glove through the wire and took the piece of apple. The keeper held out the second piece and the monkey gave back the other glove!

"Oh, isn't he sweet!" cried Bunty. "I didn't really mind lending him my gloves, and I did like seeing him give them back!"

"I think he's the cleverest monkey of the lot," said Bobby. "He knows how to get slices of apples, Bunty, doesn't he!"

THE POLLY-PARROT

(STORY FOR PICTURE-SENTENCE CARD No. 134)

ONCE upon a time Molly and Gus went to the Zoo. It was such fun! Molly loved seeing the big elephants walking up and down and Gus loved seeing the camels with their funny humps.

"What is in this house?" asked Molly, running into a big place with a high roof. "Oh—lots and lots of polly-parrots. Aren't they lovely?"

Most of the parrots had very gorgeous, bright feathers. They screeched loudly and Gus put his hands over his ears. "Aren't they noisy?" he said.

They stopped in front of a big parrot with grey and red feathers. He was a talking parrot and could say lots of things but the children did not know this.

"Molly, Molly, come to me!" called the parrot.

"Who is calling me, I wonder?" said Molly as she looked at her brother. "It cannot be Mother."

"No, we left her outside," said Gus, in surprise. "Is it Auntie? I didn't see her come in here."

They looked round for Auntie, but she was nowhere to be seen either! How strange!

"Molly, Molly, come to me!" screeched the parrot. Molly jumped and looked all round in a great puzzle.

"Someone is calling me, really and truly!" she said. "Oh dear, who is it?"

"Molly, Molly, come to me!" screamed the parrot again, but this time Gus saw him and laughed.

"It's only the polly-parrot!" he said. "He can talk, Molly, and one of the things he can say is 'Molly, Molly, come to me!' He didn't really know that your name was Molly!"

"Oh, how funny!" said Molly. "Say it again, parrot!"

"How do you do, how do you do, how do you do?" cried the parrot, and not another word would he say. Wasn't he a clever old bird? He did give Mollie a fright, didn't he!

THE MERRY-GO-ROUND

ENID BLYTON

CECIL SHARMAN

Quite jolly

Key D maj. ♯d' .,l :s .,m lr .,d :r |d .,r :m .,f ls :—.(s) }

VOICE

1. Here you see an el - e - phant and a kan - ga - roo,
2. Now you ride the tall gi - raffe and the kan - ga - roo, The

PIANO

♯m .,r :d .,r lm .,r :d .,r lm :m lm :— .m }

Here you see a cam - el and a big bear too, A
li - on and the cam - el and the big bear too,

E mi ♯m .,r :d .,t, ld .,r :m .,m ls .,f :m .,r lm :— .s }

tall gi - raffe from ov - er - sea, a li - on run - ning by, A
Now you ride the mon - key gay, and now the pon - y small, The

D maj. ♯r' .,d' :t .,l ls .,m :d .,r lm .,s :r .,s ld :— ||

ti - ger and a mon - key small, a pon - y wild and shy!
ti - ger and the el - e - phant, you ride up - on them all!

Topic No. 68

Aeroplanes and Motor-cars

SECTION I: *THE TALK*

LONG long ago the only way that people could get about from place to place was by walking on their own legs. There were no trams, no buses, no motor-cars and no aeroplanes. No ships or steamers sailed the seas. People had to walk or run.

Later on they used horses to ride on, and made boats from logs. Then they made carriages or carts for horses to pull, and they rode in the carts, and got along that way. As the years went by, and people learnt more and more things, they found other ways of travelling from place to place. The railway was invented, and people became used to travelling in trains. Ships sailed the sea, and big steamers were built for faster travel. Bicycles were thought of. Then motor-cars were made, and although they were very slow at first, they soon became the fast cars we know now. We have to be careful when we cross a busy road, for the cars come fast and might knock us down.

Aeroplanes were made to fly high in the air. At first they were not very good aeroplanes. They could not fly very fast or very far. But now they are marvellous, and, if we had enough money, we could fly all round the big world in a powerful aeroplane, and come safely home again. Then there are seaplanes and flying-boats. They fly over sea and land but alight only on the water. Perhaps in the days to come we shall catch an aeroplane to go to our work each morning! You would like that, wouldn't you?

Everything goes very fast nowadays. The railway is not the slow thing it used to be: we have express trains that roar through the night at eighty and more miles an hour. Our cars are so good that, on quiet roads, they can speed along faster than trains used to go. Aeroplanes are faster still. We hear them throbbing in the air, like great bumblebees.

We often see aeroplanes now. Sometimes they fly very high up in the air, and look no more than a speck. Sometimes they fly lower down and we can quite clearly see their broad wings. We know where the whirring propeller is, at the front. Some aeroplanes have more than

TWO YEARS IN THE INFANT SCHOOL

one, and then what a noise they make with their powerful engines! The airman sits in the cockpit of the aeroplane and guides it. He can fly high above the clouds. Sometimes he looks down on the world and sees the houses and fields. They look so small to him that they seem just like toy ones. The people look like ants walking about. A lake looks like a small pond. The higher he goes the smaller everything down on the earth looks.

When he is above the rolling clouds he cannot see our earth. The clouds hide it from him, just as they sometimes hide the sun from us. He looks down on them and they shine dazzlingly in the sun, rolling fields of white mist. They are very beautiful when they are seen from the other side.

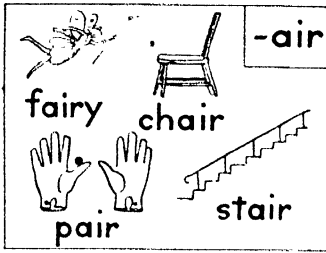
Who has seen an aeroplane starting off from the ground? It looks so big on the runway of the air-field! The people climb in through a side-opening and sit down. The pilot (the driver) climbs in last of all. The engine is started up—r-r-r-r-r-r-r-r! it goes! The propeller whirls round, so fast that we can hardly see it. The aeroplane taxis off over the field. Suddenly it leaves the ground and climbs gracefully into the air. It is off! The people wave good-bye, and we wave back. How we wish we were in the aeroplane too!

When an aeroplane means to come down in the air-field we see it gradually coming lower and lower. At last its big wheels touch the ground lightly. It runs along on them like a strange motor-car. It stops at the right place. The propeller whirls round more and more slowly and at last stops. The passengers get out. Their journey is over. The pilot gets out too to have a rest before his next flight. He needs to be a wise and clever man to take charge of an aeroplane. He must have all his wits about him.

We do not often ride in aeroplanes, but we may often have ridden in motor-cars or motor-buses. Trams are slow things compared with motor-cars, we think. We love to purr along in a car, seeing the houses and hedges slip by. There are all kinds of cars. Who knows some of them?

Some cars have roofs and are closed cars. Others are open. Some are two-seaters, and some take many more people. Some are powerful cars, and some are ordinary, useful ones. There are all kinds, to suit everyone. The grocer has one and the butcher. A car enables them to take things quickly from place to place. We would like to have one too. Perhaps when we are old enough we shall learn to drive one—or perhaps by that time aeroplanes will be so common that we would rather drive a small aeroplane for ourselves! Which would *you* rather do?

We must not forget that other things besides ourselves use the air to fly about in. Who can think of creatures that do this? Yes, the birds use the air and get about quickly from place to place, sometimes flying very long distances indeed. The bats fly too, and so do the bees and the wasps, the butterflies and moths, and thousands of other small winged insects. Even the plants use the air sometimes, and send their seeds



903



906



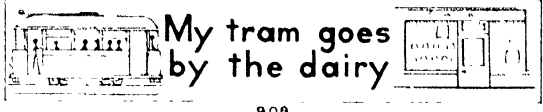
907

$$\begin{array}{l} 2 + 4 = 6 \\ 12 + 4 = 16 \\ 3 + 2 = 5 \\ 13 + 2 = 15 \\ 5 + 4 = 9 \\ 5 + 14 = 19 \\ 2 + 6 = 8 \\ 2 + 16 = 18 \end{array}$$

913

$$\begin{array}{l} 6 - 6 = 0 \\ 16 - 16 = 0 \\ 16 - 6 = 10 \\ 7 - 0 = 7 \\ 17 - 0 = 17 \\ 7 - 6 = 1 \\ 17 - 6 = 11 \end{array}$$

914



908



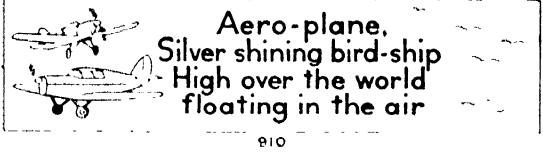
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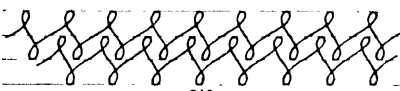
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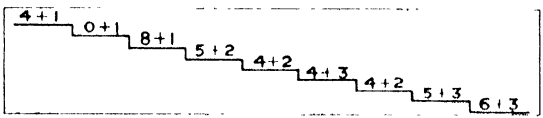
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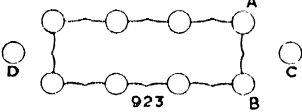
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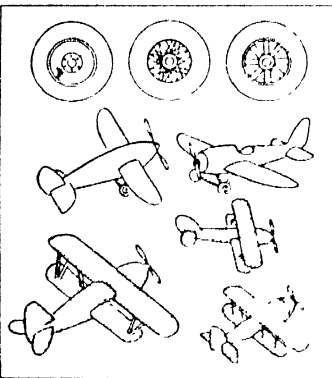
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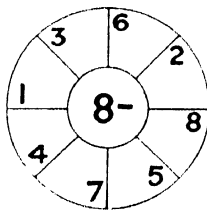
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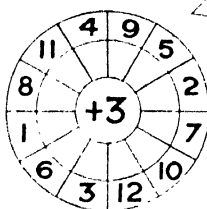
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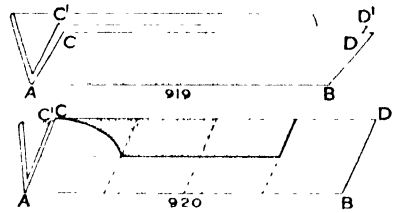
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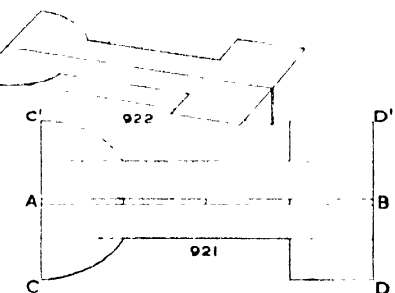
916



917



919



921

TWO YEARS IN THE INFANT SCHOOL

away on the wind, hoping that they will fly away to a good growing-place!

The dandelion sends its seeds flying through the air and so does the thistle. The sycamore tree gives its seeds little wings to fly with. Long before *we* thought of travelling through the air the plants, birds and insects made use of it, and showed us how to travel quickly and surely!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children tell all they know about ways of travelling. They will be able to talk freely about the tram, the motor-car, and motor-bus, the train.

(2) Let them look at the coloured picture. What do they see flying through the sky? Let them tell all they know about the aeroplane, its wings, engine, etc. What it looks like in the sky. The noise it makes.

(3) What can be seen from an aeroplane?

(4) Remind the children of other flyers through the air: (*a*) birds and their wings; (*b*) bats; (*c*) bees, butterflies; (*d*) dandelion seeds, etc.

(5) If there is time, talk about the motor-car. Boys will like this talk.

(6) Ask them how the people travelled in the olden days. Were there always motor-cars and aeroplanes to travel in? Let them tell of the coming of the railway, steamers, cars, aeroplanes, etc. (See Talk.)

(7) Get the children to describe a journey in a train, a car, and an aeroplane.

(8) Teach these rhymes :

(1) THE AIR-SHIPS

Let the children pretend to be aeroplanes and float about the room with their arms outspread as they say these words :

Sing ho! sing hey! When the breezes play
Off go the air-ships gladsome and gay;
Sing ho! sing hey! on a sunny day
Over the fields they sail away.

Oh our air-ships, our fair ships, are better than any,
For they're always in order and cost not a penny;
If you all keep watch you can see us flying,
We do not mind even if fairies are spying.

Chorus:

Sing ho! sing hey! When the breezes blow.

(2) THE MOTOR-CAR

Motor-car, motor-car,
May we have a ride?
Yes, sir, yes, sir,
Step right inside.

Pour in the water,
Turn on the gas,
And chug, chug, away we go,
Very fast, and then slow, slow.

(From *Language and Speech Training Stories*,
University of London Press.)

(3)

I'd love to ride in an aeroplane
Up above in the sky so blue.
I'd sail right over the weather-vane
And wouldn't have time to wave to you.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **P**RACTISE the vowel sound in *fly*. Tell the children to begin this sound with the mouth wide open. Let them say *fly, buy, sky, eye, try, high*.

I like the vowel *I*.

Let them think of other words with the long *i* sound: *ride, night, my, spy, kite, flight, bite, sight, tight, bright, light*. Let the children tell how they know the *i* is long in *light* and words like *light*. Let them cross out the silent letters in *light*.

Read the children the rhymes again and let them listen for the long *i* sound.

Let them use some of the words in sentences:

High in the sky I see an aeroplane.

The bright sun is high in the sky.

(b) New phonogram: *air*. Write the word *air* on the board and let the children say the word and use it in sentences. *Air*-ships fly through the *air*. The *air* is fresh to-day. Teach the word as one sound with three letters. Let the children remember the three letters. Ask the children what other letters make a somewhat similar sound. Remind the children of the sound of *ir* in *girl, whirl, first*. *Air* has a like sound because the *a* is practically a silent letter. Tell the children they can find the word *air* in a number of words. Show the picture card Fig. 903. Let the children read the words. Write the words on the board. Let the children tell the initial sounds in each of the words in the picture card. Draw a dotted line dividing them off as in Fig. 904. Divide the *y* off in *fairy* in the same way. Ask what word is left. *Air*.

Write on the board a list of words similarly spelt for the children to read: *fair, hair, dairy, airy, upstairs, lair, hairy*. Let them use some of the words in sentences:

I went *upstairs* to bed. I went to the *dairy* to buy some butter.
A *fairy* has golden *hair*. The *aeroplane* flew through the *air*.

Let the children notice the spelling of aeroplane. The first syllable

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has the same sound as *air* because it means *air*. Divide the word up for the children to read:

Aer-o-plane, plane of the *air*.

Air-ship, ship of the *air*.

If this phonogram is taught as the word *air* and the words associated in groups, the children are not at all likely to confuse these words with the words containing *ai* (*ā*)—*rain*, *chain*, *plain*, etc. It is better not to refer to these words in this lesson. They must not be associated together in the child's mind, as this association serves no useful purpose.

(2) *Word Recognition*

Continue to use flash-cards. Add the word *aeroplane* to the flash-cards and the other new words.

These phrases are useful and interesting:

up in the sky,	through the air,	above the clouds,
over the water,	on a chair,	by the chair,
up in an air-ship,	down we go,	up we go.

(3) *The Sentence Method*

Let the children give sentences about aeroplanes and motor-cars. One day it can be aeroplanes and another day motor-cars. Arrange the sentences so that they make a little story :

We are going for a ride in an aeroplane.

"Jump in," said the man.

Up, up, up, went the aeroplane.

We are high up in the air.

We look down.

And so on. The children will like to have a reading-sheet made about the aeroplane.

Tell the children the story of Jerry and his new aeroplane. Let the children retell the story. Let them tell how Jerry and his father went to buy the big toy aeroplane and what happened to it.

Show them picture-sentence card No. 135. Let them talk about it. It shows the big red aeroplane sailing down to Jerry. Read them the sentences:

Jerry saw the red aeroplane on a high shelf. The shop-man stood on a chair and let it fly down to Jerry. "It is a fine aeroplane," he said.

Teach these sentences in the usual way. Let the children notice especially the words: *aeroplane*, *chair*, *air-ship*, and the long *i* sound in *high*, *fly*, *fine*.

Revise words with *aw* sound like *saw*, and the *oo* sound like *stood*. This revision may only be necessary with the weaker children. They will remember "*said*" as a "Look-and-say" word. Any words forgotten can be revised by means of flash-cards.

Tell the children the story of how Ivy and Robin flew in a fairy air-ship to the moon. Show them picture-sentence card No. 136. They will like to talk about it and tell the adventure of Ivy and Robin.

Read them the sentences underneath:

"Up, up, they went in the fairy air-ship through the cool fresh air. It was a fair summer night. The children shouted with glee as the wind blew their hair about and the moon smiled at them."

Teach these sentences in the usual way, and let the children read them carefully. Point out specially the words: *fairy*, *air-ship*, *air*, *fair*, *hair*. Let them notice the long *i* and silent *gh* in *night*. It may be necessary to revise the sound of *ou* in *shout*, *out*, *house*, *spout*, etc. (see Topic 61) and the *ew* sound in *blew* (see Topic 59). Let the children do individual work in the ways already suggested. They will enjoy illustrating the stories. Write sentences from the stories on the board for the children to read. Give as much drill as possible on words containing *air*. This is a great help to spelling.

(4) *Word Lists and Spelling*

Let the children make word lists in their books for words containing *air*. The teacher can also make a word list for reference and for class use as in Fig. 905. There are not a great many words, so that the children will remember them fairly easily. As the word lists are so short this week, let the children choose some lists that they would like to revise.

SECTION IV : WRITING

(1) **W** RITING some new words and illustrating them: *fairy*, *dairy*, *pair*, *stair*, *chair*, *air-ship*.

(2) Some sentences for careful practice. Figs. 906-910 show sentences that children like to write and illustrate. They will also be interested in writing sentences about motors and trains.

(3) Continue to teach joined handwriting. Practise especially this week *f* and the combination *ry* as in Fig. 911.

(4) Continue practice in writing figures in columns. Let the children name their columns *H*, *T*, *U*.

A Writing Pattern (Fig. 912)

This is a pretty pattern and needs good control of the pencil.

SECTION V : NUMBER

(1) **C**ONTINUE counting exercises.

(2) Quick practice in the addition of easy figures.

(3) Continuation of questions on numbers similar to those shown in Figs. 913 and 914. The relationship between the pairs of numbers must first be demonstrated by means of Tillich's bricks or any other apparatus. All children who get wrong answers must be shown where they are wrong by the use of apparatus.

(4) Many children need constant practice in simple addition and subtraction. A flight of steps drawn on the board as in Fig. 915 is useful

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for oral work. The children should be asked to see how far they can climb upstairs or downstairs.

Another device to make drill interesting is the use of wheels. As the children have been talking about motor-cars, aeroplanes, etc., this week, they will enjoy these wheels. A number of wheels similar to those shown in Figs. 916 and 917 are drawn on the board. The children are asked to see how fast they can make these turn, both forward (clockwise) and backward. As a rule, merely the results should be given. The central number may be frequently changed. These wheels can also be drawn on stiff paper or cardboard for individual work.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of aeroplanes flying through the sky or motor-cars running along a road.

(2) *Drawing to help Writing and Number* (Fig. 918)

(a) A row of wheels for a motor-car.

(b) Aeroplanes.

(3) *Toy Making*

An aeroplane (Figs. 919-922). This is an easy and effective model of an aeroplane which especially appeals to little children, for it will fly across the room if well made. Thin stiff paper is best, but the ordinary writing paper used by infants will be found quite satisfactory.

Give each child an oblong sheet of paper. The width should be about two-thirds of the length. Fold the paper in half lengthwise and in half again as in Fig. 919. Draw a dotted line across the middle of A B C D lengthwise. The children can obtain this line by folding (Fig. 920). Divide it into four equal parts by folding as in Fig. 920, and draw the lines shown.

Cut along the dark lines, Fig. 920. Be sure the open edge is on the half that is cut away as in Fig. 920, where A B is the folded edge, and C D the open edge. Fold C D down as in Fig. 921 only using single paper. Place the wings A B C' D' and A B C D horizontally, and carefully paste along A B or place three small pins to keep the body closer. Fig. 922 shows the finished model. The model is quite easy to make, but the children must remember to cut the *open* edges, not the closed edges.

SECTION VII : DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

(a) **L**ET the children pretend to be aeroplanes and float about the room with their arms outspread as they say or sing rhyme (1),
page 1012.

(b) Let the children pretend to be motor-cars. They can start, speed along quickly, slow down and stop to the words of rhyme (2), pages 1012-1013.

(2) *A Tram or Bus Game for the Playground*

Mark out a tram line, and several stopping places. The trams or buses are formed of eight children arranged as in Fig. 923. They link hands or hold girdles to form the tram. A "driver" goes first and the "conductor" runs behind as in Fig. 923. Two or more trams can be formed in this way, and the rest of the children are passengers. When a passenger gets on, the children A and B unloose their hands. When the passengers are all aboard the tram starts off at a good speed. If tickets and paper money are used this game is a help to arithmetic.

It can also be used for "Safety First" lessons. The children can be shown how to get off the tram on to the pavement and then cross the road, etc. The stopping places can all have names chosen from the locality. This is some help to local geography. The conductors chosen first should be fairly good at numbers. This is a good game for a cold day, as it means plenty of exercise.

(3) *Songs.* "My Aeroplane." See music on pages 1021-1022.

SECTION VIII: *STORIES*

UNCLE HARRY'S AEROPLANE

(STORY FOR COLOURED PICTURE)

UNCLE HARRY has an aeroplane—not a toy one, but a proper one that flew high into the air. Uncle Harry was the pilot, and he was a very clever one. He could do all sorts of things with his aeroplane. He could even fly it upside down! Dolly and Jim couldn't think why he didn't fall out!

"Uncle Harry is giving a show in his aeroplane at Ellington," said Daddy, one day, looking in the paper. "It says here that he will show all the wonderful things that can be done with an aeroplane nowadays. He is going to fly with some other 'planes—they are going to fly in straight rows—and in twos and threes, and upside down altogether, and they are going to dive altogether and climb altogether, and Uncle Harry is going to show how an aeroplane can fall and yet be righted before it reaches the ground! My goodness, he is very daring!"

"Oh, Daddy, can't we go and see him?" begged Jim and Dolly. "Do, do let us!"

"Well, I could take you in the car," said Daddy. "But I'm very much afraid we shan't be there in time. It's a long way to Ellington."

"Oh, do let's try," said Dolly. "It would be such fun to see Uncle Harry flying in his aeroplane."

So they set off in Daddy's motor-car. It was quite a fast one, but the roads were very busy and Daddy did not dare to go too fast. He had never had an accident and he hoped that he never would have one. He was a careful driver and said that "Safety First" was a good rule for everyone.

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"Oh dear, I wish the roads were not so busy," groaned Jim. "I know we shan't be there in time. I shall be so disappointed if we don't see Uncle Harry flying."

On they went, and on and on. Past towns and villages, past cows that stared at them and sheep that went on munching and didn't stare at all.

"We are nearly there," said Daddy. "But I'm sure we are too late."

"Look! Look! There are some aeroplanes in the sky!" shouted Jim. "I believe those must be Uncle Harry's!"

There were six aeroplanes high up. As the children watched the aeroplanes came circling down to earth and made for a big air-field not far off.

By the time they had reached the air-field and had been told where they could take the car, some of the aeroplanes had come from the runway on which they had landed and taxied gently along to the end of the field. They lined up in a row not far from where Daddy had been told to park his car. One of the pilots had stepped from his plane. Dolly gave a shout of joy.

"There's Uncle Harry—look, the man at the end, Jim. Quick, come and tell him we're here!"

The children rushed up to their uncle. He was surprised and pleased to see them.

"Uncle, you haven't finished all your flying yet, have you?" said Dolly. "We've come to watch you."

"Oh, what a pity!" said Uncle Harry. "We've just finished!"

"Oh dear!" said Dolly, and looked as if she were going to burst into tears. It was too disappointing after all their long ride!

"What bad luck!" said Jim, just as much disappointed. He had so looked forward to seeing Uncle Harry fly his beautiful aeroplane!

"It *is* bad luck," said Uncle Harry. "Wait a minute, I wonder if I can give you a treat to make up for it! How would you like me to take you back home in my aeroplane instead of Daddy driving you in the car? I know just where I can land quite near your home!"

"Oh! Oh! Uncle Harry! Would you really?" shrieked the children in the greatest delight. They ran to ask Daddy and he laughed and said yes, they could go with Uncle Harry if they liked. *He* would go back in the car, and they would see who was there first!

The children climbed into the 'plane. Uncle Harry got in too. The aeroplane's propeller swung round. The engine made a great droning sound. The 'plane taxied over the grass and on to the long runway till it left the ground and climbed into the air. Oh! How delicious it felt!

"We're off the ground, we're in the air!" cried Dolly, in delight. "Look down at everything! The field is so small—the houses are tiny—and the other aeroplanes down there look like toy ones!"

In quite a short time Uncle Harry was landing again in a big field which was soon to be made into an air-field. "You know where you are now?" Uncle Harry said. "In ten minutes you will be home. I will be seeing you again soon."

"That was a simply lovely surprise!" said Jim, hugging Uncle Harry. "Thank you very much. Won't Mother be surprised to see us back so quickly?"

She was, and she could hardly believe her ears when she heard how they had travelled home, in Uncle Harry's aeroplane instead of in Daddy's car! It was nearly an hour before Daddy arrived home!

JERRY'S BIRTHDAY PRESENT

(STORY FOR PICTURE-SENTENCE CARD NO. 135)

DADDY wanted to know what Jerry would like for his birthday present. Jerry sat and thought for a long time, but he didn't say a word.

Secretly Jerry knew he would like the big red aeroplane he had seen in the toyshop, but he guessed it was a lot of money, and he didn't like to ask Daddy for that.

"Well, Jerry, we'll go along to the toyshop and see what we can find there," said Daddy. "Perhaps you would like a new teddy bear, or a train, or a ship to sail on the river."

Jerry didn't want any of those things really. If he couldn't have the red aeroplane he didn't know what he would like. He trotted along by his father and wondered what he would see in the shop.

There were lots of things there. The shop-man showed them a new train with a green engine. He showed them books of all kinds and a clock-work clown that went head over heels when he was wound up. He showed them a ship with two white sails.

"Which would you like, Jerry?" asked Daddy. Jerry looked at them all and tried to make up his mind.

Suddenly Daddy caught sight of the big red aeroplane. "Now look at that!" he said. "If I were a little boy I would choose *that*! Much better than anything else in the shop!"

Jerry saw the red aeroplane on a high shelf. The shop-man stood on a chair and let it fly down to Jerry. "It is a fine aeroplane!" he said.

"Daddy, I wanted that all the time," said Jerry. "But I thought it might be too much money for you to pay, so I didn't like to say anything about it."

"You are a kind little boy," said Daddy. "You shall have the red aeroplane for your birthday. Don't wrap it up, shop-man, we will take it as it is!"

So Daddy and Jerry went home with the beautiful red aeroplane, and all the afternoon they flew it together in the field. It did go well! Jerry liked it best of all his presents—and so did Daddy!

THE FAIRY AIR-SHIP

(STORY FOR PICTURE-SENTENCE CARD NO. 136)

"LOOK at the big silver moon sailing in the sky," said Ivy, as she snuggled into bed. "I wish I could go and visit it!"

"So do I," said Robin. "But I don't know how we'd get there! We'd want an air-ship!"

The two children lay and looked at the big round moon. Suddenly, to their great surprise, a gleaming air-ship came floating down to the window. It stopped just outside.

Ivy and Robin sat up in bed. How surprised they were! "It's a fairy air-ship, sent to make our wish come true!" said Ivy. "Come on, Robin, let's step into it and see where we go! I hope we visit the moon! We shall see if it's made of green cheese or not then!"

They stepped into the fairy air-ship. It sailed away into the moonlit air, and Ivy and Robin looked all round them in delight. Up, up, they went in the fairy air-ship through the cool fresh air. It was a fair summer night. The children shouted with glee as the wind blew their hair about and the moon smiled at them.

The stars shone around them. The moon was pale silver and smiled all the time.

"We shall soon be there," said Ivy, sleepily. "Isn't this fun, Robin?"

"Yes!" said Robin. "Don't go to sleep, Ivy. We do want to see what the moon is like!"

But it was a long, long journey, and the two children were tired. Their heads nodded, and nodded. Their eyes closed. They were sound asleep.

When at last they awoke they were no longer in their fairy air-ship, but in their own white cots. How strange!

"How could we have got here?" said Ivy. "We went to sleep in the air-ship, and we don't know what the moon is like after all!"

"Next time the air-ship comes to our window I shan't fall asleep in it," said Robin. "I shall keep awake all the time and see how I come back to bed!"

What would you do if the air-ship came to *your* window? Would *you* like a ride in it?

MY AEROPLANE

ENID BLYTON

CECIL SHARMAN

Brightly Key A maj. || . : p d || t. .t. :m .t. }

VOICE

1. When I grow up I
France and Spain I'll

PIANO

mf *p*

|| l. .l. :m .l. | s. .,l. :t. d | r .m :f .s | m .,f :m .r |

think I'll buy, An Ae - ro-plane that I can fly, I'll swing the big pro -
of - ten fly, And round the world may - be I'll try To trav - el in my

|| d .,t. :d .m | r .,t. :r .t. | l. .t. :s. . | : .s. }

- pel - ler round, And tax - i slow - ly on the ground. Then
Ae - ro-plane, Yes, round the world and back a - gain. What

p *mf*

My Aeroplane (cont.)

in the air I'll rise and see, The peo-ple star-ing up at me, A -
fun when all the peo-ple cheer, And say "Oh, look! he's safe - ly here!" I'll

-bove the roll-ing clouds I'll soar, And make my en-gine hum and
wave my hand and laugh a-loud, And won't the folks at home be

1. *roar.* *p* *mf* *p* *DS* 2. To

2. *proud!* *p* *p*

Topic No. 69

Silk—The Silkworm

SECTION I: *THE TALK*

HAVE you ever wondered where we get our silks, satins, cottons and woollens from? We know, perhaps, that the sheep gives us the wool from her back to make our woollen clothes, but who gives us the soft, shining silk we like so much for party frocks?

You will be surprised when you hear that a caterpillar gives us all the silk we need for our dresses, our silk socks, our silk umbrellas and sunshades, and our best silk handkerchiefs! How can this be? I will tell you a strange story and you will see how it is that caterpillars can spin us silk for our clothes.

The little silkworm is the caterpillar that works so hard for us. It is not really a worm, but a caterpillar with legs, eyes and mouth. (If the teacher has silkworms to show the children, she should produce them, and modify the talk accordingly.)

We will begin the tale of the silkworm from the very beginning. First it starts as a tiny round egg, about the size of a pinhead. It hatches out into a very small caterpillar, so tiny that it really looks like nothing but a bit of black thread.

The little caterpillar is hungry. It begins to eat. What shall we give it for its dinner? It likes the pretty leaves of the mulberry tree best of all, so, if we have a mulberry growing anywhere near we will pick fresh leaves daily and put them in the box-lid. We can keep silkworm caterpillars in a shallow cardboard box-lid without a cover, for they will not wander away as ordinary caterpillars do. We must be careful that birds do not come and steal them, however!

If we have no mulberry tree growing near, we can feed the silkworms on lettuce leaves. They like fresh ones each day, wiped dry.

Our little silkworm grows bigger and bigger. It loses its black colour and becomes a pearly grey. It grows enormously! In two or three weeks' time it is three inches long, as long as this! (Teacher shows approximate length.) Sometimes the caterpillar seems ill, and will not eat, but we need not worry about that. It is only feeling uncomfortable because its skin is too tight for it! It splits its old skin and works

TWO YEARS IN THE INFANT SCHOOL

its way out of it. Underneath it has a fine new skin that fits it comfortably.

The silkworm changes its skin four times. After it has its last new skin it eats more greedily than ever. Its jaws bite along the lettuce or mulberry leaf, and the food disappears like magic! Silkworms need a lot of cleaning and feeding when they grow big.

Now comes the most interesting time in the silkworm's life. It is six weeks old. It seems to get a bit smaller. It will not eat, and if we watch it we shall see it raising its head and shaking it from side to side as if it did not feel well.


It is about to change into a chrysalis. (Remind children of talk on Butterflies and their life-history.) We have to prepare a place for the caterpillar to work in and sleep in. So we get some blotting paper and roll it up into a cone, just as the grocer does when we ask for a little tea or currants; he makes a cone, with a twist at the bottom. We carefully lift the silkworm into it and leave it there. We pin the bag to the wall. We must put a sheet of paper on the wall first, as the silkworm when spinning, may stain the bag and the wall too.

We can watch the silkworm spinning its silk in the bag. We see its head moving to and fro, to and fro, and from its under lip comes a fine, thin thread of beautiful yellow silk. (Some kinds of silkworm, however, spin white or green silk. The teacher should make sure she has the right kind when buying.) This silk that the silkworm is spinning so busily in its bag is the silk from which we make our silk frocks, socks, ribbons and many other things! Thousands and thousands of these little creatures work busily for us each year, and from their silken cocoons is taken the silk for many many things.

It is exciting to watch the silkworm spinning its silk and making its cocoon. The cocoon is a sort of silken nest that the caterpillar spins all round itself, a pretty oval in shape. At first we see the silkworm quite clearly in a thin network of silken threads, then we can hardly see it, and then not at all, for it weaves so much that it is quite hidden from us inside the oval of silk, its pretty cocoon.

It takes two or three days to finish the cocoon. When it is finished the silkworm changes its skin inside the cocoon for the last time. Its new skin is different, it is without mouth or legs, and looks smaller. It is a chrysalis. The skin becomes hard and red-brown. The chrysalis lies still inside its cocoon, and whilst it sleeps there marvellous changes are taking place. The one-time silkworm caterpillar is changing into a pretty moth, with cream-coloured wings marked with wavy brown lines.


Whilst the silkworm is sleeping in its cocoon we can wind off the silk. We have to pull off the loose outer silk first and then find the end of the one long thread that the silkworm used for its cocoon. It is about half a mile long, so it will take us quite a time to wind off! We can wind it round a stiff piece of paper, and as we wind we shall see what a beautiful golden colour the silk is and how strong and fine and soft! This is the silk we use for all our silken clothes.



worm

word silk-worm
worth worthy
work worker
worse working
worst world

924




The silk-worm
swung on the leaf

927




The silk-worm grew
big and fat

928



worm silk-worm
work worker
word working
worse world
worst

926



The silk-worm sleeps in his
little nest. It is called a
cocoon and is made of silk

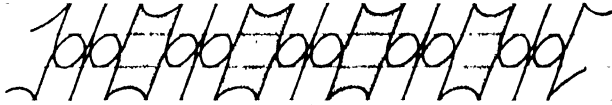
929

wor worm word

930

tens	units	tens	units
			1
			2
			9
一		1	0
二		1	2
三 三		2	2
四 四		2	0
五 五		3	9
六 六		4	4

932



931

1 + 3
2 + 3
3 + 3
4 + 3
5 + 3
6 + 3
7 + 3
8 + 3
9 + 3
10 + 3

933

2 + 3
3 + 5
5 + 6
6 + 7
7 + 8
8 + 9
9 + 1
8 + 2
7 + 3
5 + 7

934

10 - 6
10 - 4
10 - 9
10 - 3
10 - 7
10 - 0
10 - 10
10 - 2
10 - 8
10 - 5

935

-ch
rich
much
such
touch
beach
reach
teach

925



936

Figs. 924-936.

TWO YEARS IN THE INFANT SCHOOL

This is a marvellous story, isn't it! Next time we wear our silk party frock we will remember the hard-working little silkworms who made the silk for us in such a strange way!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about the clothes they wear. Let them talk about the frocks they wear for parties, the frocks they wear for summer and winter, etc.

(2) Let them handle some pieces of silk and tell what it looks like and feels like, pretty, shiny and soft, we say "as soft as silk." Where do we get silk? Who makes it for us?

(3) Show the children some silkworms; they are not really worms, but the caterpillars of the silk moth. Let the children tell all that they remember about caterpillars (Topic 58).

(4) Let them watch the silkworms and talk about them. Let them tell about the beautiful silk thread that the silkworm winds about himself before he goes to sleep. He winds and winds until the thread is half a mile long and forms a case called a cocoon. Let them talk about the shape of the cocoon. What does the silkworm do inside? (*Cocoon* is a new word.) How do we get the silk off the cocoon?

(5) Let the children tell all the things they know that are made of silk: dresses, ribbon, stockings, sunshades, bags, handkerchiefs, scarfs, blouses, hat trimming.

(6) Let the children talk about the coloured picture, the leaves of the mulberry tree. Let them tell the story of the silkworm by looking at the coloured picture.

(7) Teach these rhymes:

(1) A RIDDLE

There *was* a girl
In our town,
Silk *an'* satin was her gown,
Silk *an'* satin,
Gold *an'* velvet.
Guess her name, three *times* I've told it.

OLD RHYME.

(If they do not guess the name (Ann) the first time, they will if the teacher repeats the verse while they listen.)

(2) THE SILKWORM

Silkworm on the mulberry tree,
Spin a silken robe for me;
Draw the threads out fine and strong,
Longer yet—and very long;

Longer yet—'twill not be done
Till a thousand more are spun.
Silkworm, turn this mulberry tree
Into silken threads for me!

All day long, and many a day,
Busy silkworms spin away;
Some are ending, some beginning,
Nothing thinking of but spinning!

MARY HOWITT.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the sound of *ch* in *china, children, chief, child, chill, chalk*. Remind the children to press the tongue against the hard palate as they say: *cherry, choose, cheese, chestnut, chimney*. Let the children themselves think of some of these words. Find a few words also ending in *-ch* as *touch, rich*.

(b) Revise the sound of *or* in *corn, horn, fork, sport, cord*. (See Topic 62), *form, platform*.

(c) Teach the effect of *w* on the phonogram *or*. Let the children look at the picture of the worm and the word *worm* (Fig. 924). In this word *or* has quite a different sound. Print the words *form—platform, worm—silkworm*, on the board. Let the children say them and notice the difference in sound between *form* and *worm*. In *worm* *or* sounds like *er* or *ir*. Let the children apply this to other words on the card (Fig. 924) and read them. Ask the children what letter always precedes *or* in these words. The letter *w*. This will help them to see that *w* in front of *or* gives it a different sound.

Let the children use some of the words in sentences:

The *silkworm* *works* hard to spin silk.

The *silkworm* is a busy *worker*.

My cold is *worse* to-day.

Some *words* are hard to spell.

The *world* is very big.

This lovely silk is *worth* much money.

(2) *Word Recognition*

Continue the use of flash cards. They can be used at any time at the teacher's discretion. They make a pleasant break. Add some of the new words to the flash cards, for example *worm, work*. Teach *know* as a sight word. For variety flash some questions. The children answer them orally :

Is silk soft ?

Can you see me ?

TWO YEARS IN THE INFANT SCHOOL

Is the bee a worker?
Who can make silk?
What is a silkworm?

(3) *The Sentence Method*

Let the children give sentences about the silkworm. Help them to arrange their sentences so that the story of the life of the silkworm gradually grows on the board. A simple story of the life of the silkworm that may help the teacher in this arrangement will be found in *A Tale in Everything*. (University of London Press, Ltd.) Here are some sentences:

Once there was a baby caterpillar. He lived on a mulberry tree. He ate the leaves. He kept on eating and resting, eating and resting. He grew so big and fat that his coat was too tight for him. He split his coat and found he had a new one. He went on eating and growing. He had many new coats. One day he began to spin, etc.

Little drawings can be put on the board to illustrate the story, and later on it can be made into a reading sheet. Children like to read their own story of "The Little Silkworm." Tell the children the story of how Coral, Betty and Charley dressed their family for the party. They will like to retell the story and describe the three dolls, the golliwog and Kitty, the cat. Which "child" was the most troublesome?

Show them picture-sentence card No. 137. Let the children talk about it. Let them name and point out the chief characters in the story. It is sometimes essential for the dull ones to do this.

Read them the sentences underneath, Coral is speaking :

"We must work hard to dress our children. Pam is the worst doll in the world to dress. Her hair is so untidy. Kitty looks fine in her silk bow. I expect she does not know that a little silkworm made it for her."

Teach these sentences in the usual way. Let the children all read it together. Draw their attention to new words or difficult words. Let them notice especially, *work*, *worst*, *world*, *silkworm*. They should remember *hair* as they have had the *air* words a few weeks ago.

Let them notice also the long *o* in *bow* and *know*. *Know* and *does* they have learnt as sight words. The weaker children must read these sentences as often as possible to the teacher, pointing to each word.

Read the whole story again to the children and let them listen for the sentences that they have learnt.

Tell them the story of how Charley, Betty and Chum, their dog, went out to find mulberry leaves for their silkworms. Let them retell the story.

Show them picture-sentence card No. 138. Let them talk about it. Read them the sentences underneath:

"There is a mulberry tree!" cried Charley. "We must work hard to fill our cart. The little silkworms are working at home. They spin silk. They are worth feeding."

Teach these sentences in the usual way. Let the children notice especially the words *work*, *silkworms*, *working*, *worth*.

If necessary, divide these words into syllables for the children: *mul-berry, work-ing, feed-ing*. If they have forgotten the useful phrases "At home," and "There is," give them practice with flash cards.

Revise the phonogram *ar* in *hard, cart* if necessary. Write sentences from the stories on the board for the children to read.

Let the children listen to the stories and see how many words they can remember afterwards that contain the *ch* sound, *touch, Charley, Chum, children, choose*. Let them also say how many "worm" words they can remember.

Revise picture-sentence cards Nos. 47, 48, 98. Continue individual work, drawing, writing, matching sentence strips, making sentences from loose words, reading picture-sentence cards, preparing pages of readers, group reading with the teacher.

Let groups of children dramatise some stories, so that they get practice in using the new words.

(4) *Word Lists and Spelling*

Revise with the weaker children if necessary the word list for words beginning with *ch*. Let them make new spelling lists for these words. Let all the children make word lists for words ending in *-ch*, as in Fig. 925. They can build this list up gradually. Let them also make word lists for words containing *wor* as in Fig. 926. Let the children draw some pictures to help them to remember the sound of the word. Teach the words in a group first before the child copies them in his own spelling book. The picture of the worms will help them when they are using the book later by themselves.

SECTION IV : WRITING

(1) **W** RITING some new words: *worm, work, world, word, silk-worm*. All these words can be illustrated by the children in any way they like.

(2) Some sentences for careful practice (Figs. 927, 928 and 929). Some children may like to write the story of the silkworm and illustrate it.

(3) Continue to teach joined handwriting. The combination of letters *wor* is quite difficult, so let them practise this combination as in Fig. 930.

(4) Continue to practise writing figures in columns.

(5) Take for special help groups of children together who have the same difficulties with certain letters.

A Writing Pattern (Fig. 931)

Let them draw a row of joined *w*'s, then another row of *w*'s upside down and overlapping the first row as in Fig. 931. This can be drawn in crayons of two colours, or in black crayon; in the latter case the children colour whatever spaces they like.

TWO YEARS IN THE INFANT SCHOOL

SECTION V : NUMBER

(1) COUNTING exercises in 2's, 3's, 4's, and 5's.

(2) Revision of odd and even numbers. Let the children count in 2's beginning with 1, thus: 1, 3, 5, 7, 9, 11, 13, 15, 17, 19.

Let the children arrange their beads or sticks in 2's and count thus: 2, 4, 6, 8, 10, 12, 14, 16, 18, 20.

Write both sets of numbers on the board. Let the children tell which set of numbers can be divided by 2, the second set or the even numbers. When the other numbers are divided there is always an *odd* one over, so we call these the "odd" numbers. The children can prove this by dividing the different numbers into groups of 2.

(3) Easy mental work in addition and subtraction, etc.

(4) Sum cards for addition and subtraction and very easy multiplication and division, for example 2×2 , $6 \div 2$.

(5) More practice with 10's and units. Let each child have 4 bundles of 10 sticks, and 10 single sticks. Let the children count their bundles, one 10, two 10's, etc., and then 10, 20, 30, 40.

Let the children fold a piece of lined paper into quarters, lengthwise (Fig. 932). Head the columns as shown. Children begin by placing 1 short stick in the units column on the left, and writing figure 1 in the units column on the right, as in Fig. 932. Continue until 10 is reached, then the 10 single sticks are changed for a bundle of 10, which is placed in the 10's column, the corresponding figure being put in the 10's column on the right. Continue until the children have grasped the notation up to 48. Then give the children various numbers, for example: 22, 39, 44, 48, 29, 36, etc.: let the children first make them with their sticks and then write them.

(6) Suggestions for individual and oral work. Climbing ladders (Figs. 933-935). Ladders may be drawn on the blackboard, on each rung of which a combination of numbers is placed. They should not be too high, and on one ladder it is well to keep to the same kind of sum. Children will like to race each other up and down the rows, or see how far they can go without a mistake. Usually merely the answers should be given either orally or written down. Children can also make ladders on the board or on paper for themselves or for each other.

(7) The addition tables learnt must be hung up for revision from time to time. It is only by remembering these addition tables that a child ceases to count.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a child or children dressed in silk party frocks, or the silkworms on a mulberry tree.

(2) *Drawing to help Writing, Number and Observation* (Fig. 936)

(a) Cocoons. Encourage the children to draw good ovals, as this helps with writing.

(b) Silk frocks. Let the children draw a row of them and then colour them or they can be told to draw a certain number, for example, 10 dresses for 10 children who are going to a party.

(c) Some ribbon bows.

(d) Pairs of silk stockings and socks. How many pairs? How many single stockings?

(e) A row of mulberry leaves.

(3) *Modelling in Clay or Plasticine*

A cocoon (oval), a ball, a cylinder, a cube.

(4) *Paper Cutting*

Let the children with the help of their rulers cut strips of paper 9 in. long and 1 in. broad (for rulers see Topic 48) to represent ribbon. Colour the strips and fasten them up into rolls. Later they can use these for a shopping game. The rolls of "silk" ribbon can be sold at 1d. or at 1½d. a roll.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Rhythmic Play and Dramatisation*

"WHEN I was a lady." (Music in *Children's Singing Games* edited by A. B. Gomme and C. J. Sharp. Novello Company. The song is called there "When I was a young girl.")

When I was a lady, a lady, a lady,
When I was a lady, Oh! this way went I!
It was this way and that way,
And this way and that way,
When I was a lady,
Oh! this way went I! etc.

(a) The children form a ring and walk round to the music.

(b) They stand still and mark the strong beat by clapping.

(c) They sing the words. At the line: "It was this way," etc. the children walk about fanning themselves with one hand, and holding up a silk skirt with the other. They pretend to walk like grown-up people. They can suggest other activities, for example holding a sunshade, bowing to right and left, shaking hands, etc.

(2) *Playground Games*

Throwing the Handkerchief. The players stand in a circle with one child in the middle. A knotted handkerchief is thrown from one to another across the circle so that it is difficult for the one in the middle to catch it. If caught by her the one who threw it last must take her place.

TWO YEARS IN THE INFANT SCHOOL

(3) *Songs*

(a) "Curly Locks." *Song Time* (Curwen).

(b) "The Silkworm." See music on pages 1036-1037.

SECTION VIII : *STORIES*

BERNARD'S SILKWORMS

(STORY FOR COLOURED PICTURE)

BERNARD had a new shilling to spend. Mother asked him what he was going to buy.

"Will you buy sweets, a new book, or a toy?" she asked.

"Not any of those!" said Bernard. "I am going to buy a hundred silkworm eggs, Mother. I can get them for a shilling. I do want to keep some silkworms this year. Our teacher said that silkworms make all our silk for us, and I *would* like to see them doing that!"

"Well, you must feed and clean them properly yourself," said Mother. "If you keep living things, you must take great care of them."

"I will," said Bernard. "I'll go and buy my eggs now, Mother!"

Off he went. He came back with a small box in which was a piece of paper. On the paper was stuck a batch of one hundred small eggs, round and flat. Bernard got a shallow cardboard box-lid and put the batch of eggs in it, still sticking to the paper.

He watched carefully to see when the eggs hatched. Some of them hatched in two days' time. Bernard asked Mother if he might take a few lettuce leaves from the garden each day to feed his caterpillars. Mother said yes. So Bernard went to where the cabbage lettuces grew and picked a nice outside leaf. He dried it and put it into the box-lid. The tiny new-hatched caterpillars began to nibble it eagerly. They were black and looked like bits of cotton, they were so small.

But how they grew! At the end of the week the silkworms that had first hatched out were quite big, and were changing to a pearly grey colour. All the eggs had hatched now, and Bernard had a great many caterpillars to see to. He found three more box-lids. One he used for the tiniest caterpillars. One for the next size, and the last for the biggest ones. The box-lid he had begun with he used when he cleaned out his caterpillars. He lifted them from their own lid into the odd lid, cleaned out the dirty lid, and then put the caterpillars back again, using the odd lid again for the next lot of silkworms, and so on. Mother thought he was very business-like, the way he managed those silkworms!

"Bernard, I should have thought you would bruise those silkworms, lifting them in and out of their box-lids each day," she said. "How do you manage?"

"Well, Mother," said Bernard, "this is what I do! I put a fresh lettuce leaf into the boxes each day, and when all the caterpillars have crawled on it to eat it I just lift up the leaf with them all on it and put

them into the odd lid whilst I do my cleaning! I don't need to touch them then."

"That is very clever of you," said Mother. She did not like caterpillars very much, but she couldn't help being interested in Bernard's, they were so healthy and strong and well cared for, and they did seem so happy. They ate all day long and grew bigger and bigger. Bernard called Mother when they changed their skins, and together they watched the silkworms splitting their old skins and crawling out of them, with shining new skins underneath!

Then came the time when the silkworms were ready to do their spinning. Bernard saw that some of them looked rather small and *transparent* (explain this word to the children) and they were shaking their heads about as if they felt giddy.

"It is time to make paper bags for them to do their spinning in and go to sleep," said Bernard. So he asked Mother for a sheet of blotting-paper. She gave him a pink sheet. He cut it into neat squares and then made some cone-shaped bags of them, just as the grocer did with his blue paper when Bernard went to him for sweets. Bernard put a caterpillar into each paper bag. Then he asked Mother if he might pin the bags up on the wall in the scullery. Mother said he might.

First Bernard pinned a sheet of paper on the wall, in case the silkworms should stain it. Then to the paper he pinned his bags, each with a silkworm inside it.

The silkworms began to spin. You should have seen them! They worked their heads to and fro, to and fro, and from their under lips came a long, strong, fine thread of yellow silk. One silkworm would not begin to spin so Bernard put it back in the box until it was ready.

At first Mother and Bernard could see the spinning caterpillars behind a thin mist of golden threads, then it was quite difficult to see them, and at last they could not be seen at all! They were quite hidden in pretty oval cocoons! They slept soundly, after changing their skins for the last time. "Whilst they are sleeping, I shall wind off the silk," said Bernard. So, with Mother to help him, Bernard pulled off the loose outer threads and found the end of the long thread that one silkworm had used for its cocoon. He began to pull it, and the thread unwound. Bernard wound it round a stiff piece of paper about three inches wide. What a lovely yellow colour the silk was!

Mother was delighted to see it. "So that is where my silk frock came from!" she said. "And my silk gloves, and my silk umbrella and bag! Silkworms like these made the silk for me! How clever of them!"

Bernard wound off a great deal of silk. Mother said he had enough to make a pair of socks, surely, for he had such a lot! She said if she could find knitting needles small enough she would make a fine pair for Bernard!

When Bernard had unwound all the silk, there was no cocoon left, only the little brown chrysalis inside, hard and red-brown. Out of it

TWO YEARS IN THE INFANT SCHOOL

crept a big moth one day, with grey-brown wings. Soon Bernard had a great many moths. He put them into a big box-lid and left them in a cool and shady place. In the box he put some white lining paper, and those moths laid him hundreds and hundreds of round flat eggs, all over the paper!

Bernard cut the batches of eggs from the paper. "I shall sell these next year!" he told his Mother. "So the silkworms will bring me some money as well as making me silk, Mother! Don't you think they are marvellous little creatures?"

THE PARTY

(STORY FOR PICTURE-SENTENCE CARD No. 137)

CORAL, Betty and Charley were having a party that afternoon. Coral and Betty had blue silk dresses and Charley was going to wear his best silk jersey.

"We ought to dress our dolls in their best party frocks too," said Betty. "They must come to the party and sit on the windowsill and watch the games."

Coral thought that was a good idea. "We must work hard to dress our children," she said. "Pam is the worst doll in the world to dress. Her hair is so untidy. Kitty looks fine in her silk bow. I expect she does not know that a little silkworm made it for her!"

Charley had tied a beautiful silk bow round Kitty's neck. She looked lovely. Coral dressed Pam and made her look as tidy as she could, though her hair still stood up as it always did. Betty dressed the golliwog and the other dolls. Charley wanted to wash Golly's face and see if it could be made clean, but Coral would not let him.

"He is supposed to be black," she said. "He would look horrid with a white, clean face. Oh, look at Kitty, Charley! She has undone her bow!"

Charley tied it again. Then Mother called to the children and said it was time they got ready because their guests would soon be coming. So they ran downstairs with Kitty and their toys and put them all on the windowsill. Then they watched for their little friends to come.

The dolls enjoyed the party very much, but Kitty enjoyed it the most, because she jumped up on the table when no one was looking and ate a cream bun and drank the milk from the jug! They knew it was Kitty because her silk bow was wet with milk! Wasn't she naughty?

THE MULBERRY TREE

(STORY FOR PICTURE-SENTENCE CARD No. 138)

CHARLEY and Betty had some silkworms at home. They picked lettuce leaves from the garden for them, but when the silkworms grew big, they ate such a lot of lettuce that Mother said she could not spare any more!

“ But Mother, they must have something to eat, or they will die! ” said Charley.

“ I know that,” said Mother. “ But there is something that silkworms like much better than lettuce, and that is mulberry leaves! There is a mulberry tree at the top of Green Hill. Get some leaves each day and you will find that your caterpillars will be very pleased indeed! ”

“ But it’s a long way to walk each day,” said Betty.

“ Well, if you care for your silkworms, who will soon spin you some lovely silk, you will not mind walking a little way each morning to get them fresh food,” said Mother.

“ Of course we don’t mind,” said Charley. “ We will take our little cart and Chum the dog can go with us.”

Charley fetched his cart and he and Betty and Chum set off to Green Hill.

“ There is a mulberry tree! ” cried Charley. “ We must work hard to fill our cart. The little silkworms are working at home. They spin silk. They are worth feeding.”

They filled their cart full of fresh mulberry leaves and back they went home, with Chum running beside them. How pleased the silkworms were to find such delicious leaves! They ate and they ate and they ate! They thought the mulberry leaves were much nicer than the lettuce.

When the time came for them to spin their silk they spun such a lot. It was a lovely deep golden colour. The children wound it off, and thought it very beautiful.

“ We worked hard each day to feed the silkworms and now they have worked hard to give us this lovely silk! ” said Betty. “ I shall wind it round an empty reel of cotton and use it for my doll’s sewing! ”

THE SILKWORM

MARY HOWITT

CECIL SHARMA

Rather drowsily

Key E maj. $\frac{2}{4}$

VOICE

p s .l :t .d' | s .l :t .d' | f .s :l .t

1. Silk - worm on the mul - berry tree, — Spin a silk - en
2. Long - er yet, 'twill not be done — Till a thous - and

PIANO

p sempre legato

ro - be for me, — Draw the threads out fine and strong,
more are spun, — Silk - worm turn this mul - berry tree,

Long - er yet and ve - ry long.
In - to silk - en threads for me!

pp

The silkworm (cond.)

p *f*

3. All day long, and ma - ny a day — Bu - sy silk - worms

f

spin a - way, — Some are end - ing, some be ginning. No - thing think ing

pp *ppp*

of but spin - ning!

Topic No. 70

Rice

SECTION I: *THE TALK*

WHEN we go shopping with Mother, and she visits the grocer, we are almost sure to hear her ask for a pound of rice! Rice is good for us, and Mother makes many milk-puddings of it. Perhaps she boils it sometimes, and gives us jam or treacle to eat with it. We like it very much then. Sometimes we have rice cakes, and these taste very nice indeed.

In some far-away hot countries the people eat more rice than anything else. Without rice they would starve. Millions and millions of people live on rice, so it is a most important plant.

What is the rice like that we buy at the grocer's? Who knows? It is a little white grain that looks shiny and polished. When Mother puts it into milk or water it swells up, and when it is boiled it looks like white snow. But rice does not always look like the rice we know, the little hard white grains.

Rice comes from a plant. It belongs to the big grass family. The sugar cane belongs to the grass family too. What a useful family it is!

Rice does not grow in our country. We do not have weather that is hot enough for it to grow well. It grows in countries that have a great deal of hot sunshine and also rain. Japan grows rice, and China. Both are hot countries, a good deal hotter than ours.

The farmers who own rice-fields have to work very hard indeed. Each member of the family has to help. Rice-growing means a great deal of uncomfortable, back-aching work in the hot sun.

The rice seeds are sown in a sunny place. When the little plants are about nine inches high they have to be planted in a fresh place, in long rows, a certain distance apart from each other.

Now rice, when young, will only grow well if it grows in very wet fields. So the farmers flood their rice-fields when transplanting time comes, and the poor workers have to stand with their feet in muddy water, planting out the tiny seedlings all day long. The sun is hot on their heads. They must wear great sun-hats of rice-straw, or they will get sun-stroke.

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It is a most unpleasant job, for it is horrid to stand in water all day long, bent in two over the planting.

Men and women and children work hard at the planting, for on their rice crop they depend for food. If that fails they will go hungry in the cold months.

The little rice-seedlings grow well. The sun shines down day after day and the rice-grass grows higher and thicker. The water at its roots helps it to grow, too. The hard-working farmer watches to see that the fields are always swampy. His water-buffaloes work hard for him, drawing water from wells or river to give to the rice-fields. The yellow-green grass grows high. It looks beautiful as it waves in the breeze. Great dragonflies fly above it. Fish jump in and out of the water with a splash. But although the rice or paddy-fields, as they are called, look lovely, they are still horrid to work in. No one likes to do the weeding in the paddy-fields. It means working up to the knees in muddy water. Leeches fasten on to the legs of the workers and cause them great annoyance, for they suck painfully. The weeders wind strips of cotton round their legs so that the leeches may not hurt them. The sun shines down more hotly than ever, and no one dares to work without a sun-hat. Sometimes the rain pours down in great torrents, but the workers in the rice-fields do not stop for shelter. They put on their enormous mackintoshes of rice-straw, and go on working. Each worker looks like a little haystack then!

At last the rice is ready to be cut. The water is drained off the field. The big water-snails are collected to be eaten. Fish are netted for dinner. The fat ducks are driven to the farms. They have lived on the water whilst the rice has been growing, eating leeches and other water-creatures. The rice grass is cut, for it is time that its shining golden, brown grains were dried and harvested.

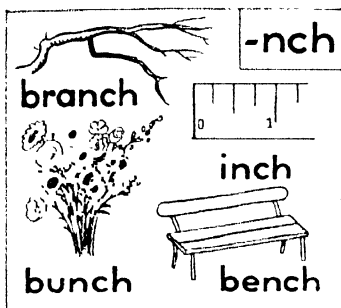
The rice is cut quickly, and the sheaves are hung up to dry. In the fields of stubble the sparrows chirrup, trying to find dropped grains for themselves, but they will not do that for long, for soon the farmer comes along again and ploughs up his rice-field in order to use it immediately for another crop!

The rice, when dry, is well beaten so that the hard grains may come out. Then it is stored for use. Often it has its hard coat taken off and is well polished. That is why the rice we buy from the grocer looks so shiny!

Next time we have a rice pudding we will think of the big paddy-fields, with their workers, and we shall feel glad that when we work in our gardens we do not have to stand knee-deep in water!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children tell what the rice is like that their mother buys ; little hard white grains, very smooth and shiny. Where does Mother buy rice ?
- (2) Let them tell how rice is cooked, sometimes boiled; the grains



937

T	U	T	U	T	U	T	U	T	U
9	8	7	6	6	9	1	3	4	2
1	3	4	6	6	2	1	1	1	1

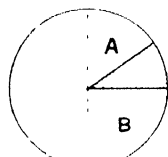
947

10 - 4 = 6	4 - 1 = 3
6 - 2 = 4	14 - 1 = 13
16 - 2 = 14	14 - 11 = 3
16 - 12 = 4	24 - 11 = 13

948

4	3	2	0	5	3
+	+	+	+	+	+
7	5	3	0	6	8

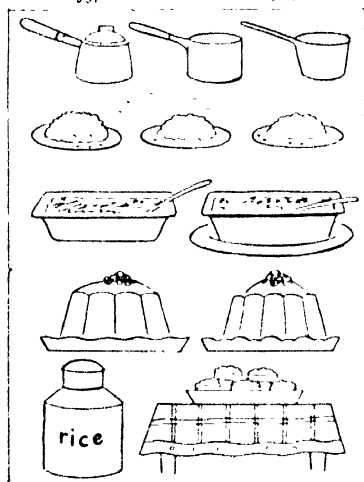
949



951

T	U
1	8
1	5
1	6

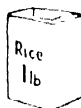
946



950

-anch	-ench	-inch	-unch
branch	bench	inch	bunch
ranch	drench	finch	crunch
	clench	pinch	lunch
	quench	clinch	munch
	trench		punch
wrench			hunch

938



I will buy a pound
of rice for lunch

940



I like boiled rice
and jam

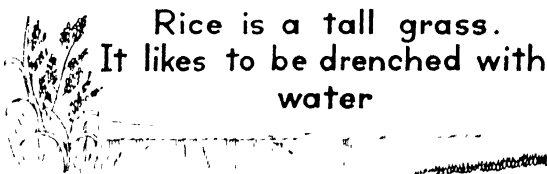


941



Rice comes to us
in big ships

942



939

br branch brown

943

oi boil boiled rice

944



945

FIGS. 937-951.

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become soft and white like snow. What do they have with boiled rice? Milk, sugar, treacle. Rice puddings, baked in the oven, golden brown. Rice cakes, etc.

(3) Rice is a tall grass. Remind the children of their talk about grass (Topic 56). Remind them also that the sugar cane is a very tall grass. Ask them where rice grows. What it likes—sunshine and water.

(4) Let them look at the coloured picture and talk about it. Men and women are planting rice. How do we know that they are not English? How do we know that young rice-plants like water? What colour is young rice? What will the rice look like when it is fully grown? What colour is the grain when it is ripe?

(5) Let them describe the dress of the people in the picture. Tell them the name of the little boy.

(6) Let the children tell how the rice is cut when it is ripe, dried, and then beaten so that the little hard grains come out. These grains are then put away for use. Rice that comes to England is specially prepared. Its hard coat is taken off and it is polished.

(7) Let the children name all the foods they have learned about that come from hot lands: oranges, bananas, sugar (from the sugar cane), cocoa.

(8) Teach these rhymes:

(1) RICE

Do you know about rice, beautiful rice,
White as the snow and ever so nice?
Where does it come from, and where does it grow?
Tell all the story of rice that you know.

Food for the folk of the hot lands is rice,
White as the snow and exceedingly nice;
Finest of paper and straw it will make,
Starch, meal, and flour to mix you a cake.

Hail to the sailors who bring us the rice!
Hail to the puddings that always taste nice!
Hail to the land where 'tis planted in rows!
Burma, the hot land, where snowy rice grows.

NORA ARCHIBALD SMITH.

(2) WHAT RICE DOES

Just eat your rice pudding and quickly you'll notice
The strength and the vigour you're showing.
The neighbours will wonder, and father will say,
What muscles that youngster is growing!

NORA ARCHIBALD SMITH.

(3)

“ Would you like to be a farmer and wade in liquid mud,
 With the slippery rice-field wrigglers gliding by;
 Where the creatures nip your toes, and your back is full of woes:
 A farmer's occupation would you try ? ”

MABEL HYDE.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE words that contain the soft sound of *c* like *rice*. Let the children give as many as they can remember—*notice, nice, mice, ice, price, slice, dice, twice*, etc. Write the words on the board so that the children can see the spelling, because soft *c* sounds like *s*.

(b) New work—sound of *ch* after the letter *n*. Remind the children of the known sounds of the phonograms *sh* and *ch*. Let the children give examples of each:

hush, brush, rush, push, bush, show.

chip, chair, church, starch, rich, much, touch, such, beach, reach.

Let the children say these words carefully and listen carefully while the teacher says them so that they hear the difference between *sh* and *ch*—*rush, much, brush, touch, each*.

Draw on the board the branch of a tree. Let the children tell its name. Print the word, and ask what the last sound was like. It was rather like *sh*, though the letters are *ch*. Let the children read the words on the picture card (Fig. 937). Let them notice that in each *ch* has the sound of *sh*. Ask children where *ch* is seen. At the end of each word. What letter is in front of *ch*? Letten *n*. From this let them grasp the rule, that *ch*, when coming after the letter *n*, changes its sound to *sh*.

Get from the children by suggestions other words ending in *-nch* and write them on the board:

punch	quench	pinch	crunch	finch
lunch	drench	bunch	munch	inch

Let the children use some of the words in sentences. Write the sentences on the board so that they can see the spelling of the words:

We had rice for *lunch*. I picked a *bunch* of grass. We sat on the *bench* to have our *lunch*. We drank water to *quench* our thirst. I can rule a line an *inch* long.

(2) *Word Recognition*

Continue the use of flash cards. Teach the irregular word *laugh*. This can only be learnt by spelling. It may help the child a little if he is told to notice that *gh* has the sound of *f*. Later he will be able to make a list of words in which *gh* sounds like *f*. Revise *said*. The children will enjoy having these commands flashed. Laugh, cry, munch, pinch, jump, stamp, sing, smile, work, rest, sleep.

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(3) *The Sentence Method*

Let the children give some sentences about rice. They will need help as rice is only familiar to them as small white grains. Get from them some sentences like those given below to write on the board:

Rice when young looks like fresh green grass.

It grows very tall.

Its leaves are long and pointed.

The grains grow in clusters.

The grains when ripe are yellow.

A field of rice looks golden in the sunlight.

Rice grows in hot lands, etc.

Some drawings on the board will make the sentences more interesting. The story of the origin of rice in *A Tale in Everything* (University of London Press, Ltd.) can be used by the teacher. It will help the children to think about rice and keep up their interest. It can if desired be told later in the term.

Tell the children the story of Blanche and Archy and their little dog Punch. Let the children retell the story. Where did they have lunch? On a bench under the branches of a tree. The children will like to tell what they had for lunch: bread and butter, rice cakes and fruit, and milk to quench their thirst. Their little dog Punch had a bone to crunch. Who stole the rice cakes when Archy rose to get the bone for Punch?

Show them picture-sentence card No. 139. Let them talk about it. Let the children come out in turn and name what they can see in the picture.

Read them the sentences at the side:

"It will be nice to have lunch on this bench. The branches above will shelter us. Put the rice cakes down here, Archy, then run and get a bone for Punch. He can crunch it while we munch our cakes," laughed Blanche.

Teach the sentences in the usual way.

Let the children notice the sound of soft *c* in *nice* and *rice*, the sound of hard *c* in *cakes*, *can* and *crunch*. Point out the sound of *sh* in *shelter*, and *ch* in *Archy*. Then let the children collect the new words ending in *-nch*, where *ch* sounds like *sh*—*lunch*, *branches*, *Punch*, *crunch*, *munch*, *Blanche*, *bench*.

Laugh they have learnt as a "Look-and-say" word. It may be necessary to teach the word *above* again, and revise the lists of words in which *o* has the short *u* sound—*honey*, *glove*, *above*, etc. Let them add *above* to their lists if it is not there already.

Read the story again to the children; stop at the right place and let them supply the sentences they have learnt.

Tell the children the adventures of Blanche, Archy and Punch when they went to see their grandmother. They took her a basket of good things: rice, eggs and butter. On the way they stopped to pick her a bunch of flowers.

The children will enjoy telling their adventures. How Archy tripped over a stone and fell into a puddle, and Blanche dropped her flowers in alarm as the water splashed her.

Let them dramatise the story in groups, two children being Blanche and Archy, one child Punch who barks good advice, and one the finch who whistles and sings good advice. The mother who sees them off, and the grandmother who receives them can also be added. Some children may say the story reminds them of Little Red Riding Hood.

Show them picture-sentence card No. 140. Let them talk about it.

Read them the sentences underneath:

"I am drenched," said Archy. "I have dropped my bunch of flowers," sobbed Blanche. "Bow-wow! you are a silly pair," barked Punch. "Pick them up, pick them up, pink, pink," called the finch.

Teach these sentences in the usual way. Let the children again notice the words: *drenched* (point out the *ed* at the end and let each child say the word so as to sound the final *d*), *bunch*, *finch*.

Remind them that *pair* is an "air" word. Let them write on the board all the "air" words they know.

Let them revise the "cow," *ow* in *flower*, *bower*, *tower*, *owl*, etc. (See Topic 60.)

Continue individual work in all the ways suggested. Revise especially picture-sentence card No. 125.

Use the sentence-strips, Sheet 15 (page 1052B), both for revision and for tests.

(4) *Word Lists and Spelling*

Take some word lists for revision. Let the children suggest some. Let the children make a new word list for reading and spelling containing words ending in *-nch* as in Fig. 938. These lists are built up by degrees.

They can add to this list from time to time.

SECTION IV: WRITING

(1) **W**RITING some words and illustrating them: *rice pudding*, *bench*, *inch*, *branch*, *a bunch of flowers*.

(2) Some sentences for careful writing (Figs. 939-942). Some children can be allowed to write their own sentences about rice and illustrate them.

(3) Encourage the children to write stories, and copy the rhymes they like best in "My Own Book."

(4) Continue to teach joined handwriting. Continue practice with the difficult combinations, *br* and *oi* as in Figs. 943 and 944.

(5) Continue practice in writing numbers in columns.

A Writing Pattern (Fig. 945)

Let the children draw a row of mounds of rice joined. Then another row upside down crossing the first row as in Fig. 945.

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SECTION V: NUMBER

- (1) **C**ONTINUE counting exercises forward and backward.
(2) Give a great variety of easy problems for oral work.
(3) Sum slips and cards for individual work in addition and subtraction.

(4) Give the children plenty of practice in writing down the numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, as in Fig. 946. The children should frequently read to the teacher the numbers they have written, paying particular attention to the pronunciation of "teen." Frequently say to the child: "Think how 18 looks. Tell me. One 10 and an 8. Write it. Read it. What comes after 15? Write it; read it. What comes before 14? Write it; read it." This is necessary with the duller children.

(5) Addition sums with a carrying figure involving numbers not more than 30. Fig. 947 shows some easy examples.

(6) Oral work with apparatus on subtraction. As subtraction always seems a much more difficult process than addition to a young child, plenty of oral work with apparatus should be taken. Take some exercises such as these shown in Fig. 948. Use apparatus with the more difficult numbers: bundles of sticks for 10's and single sticks for units.

Tell the children to picture 14 in their mind and then take 11 away. What part of the 11 do they take first? The one unit. 1 unit from 4 units leaves 3, one 10 from one 10 leaves nothing.

(7) Sums like those shown in Fig. 949 are useful as a help to subtraction. Read like this: 4 and how many are 7?

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of young rice-plants growing in a watery field or a picture on a large scale of one of the stories.

(2) *Drawing to help Writing and Number* (Fig. 950)

- (a) A row of saucepans for boiling rice.
- (b) Some plates of boiled rice; plates for 5 children.
- (c) Some baked rice puddings.
- (d) Rice-moulds with jam on them.
- (e) A tin of rice.
- (f) Plates of rice cakes.
- (g) The children may also like to draw some of the things eaten with rice: brown sugar, jam, golden syrup, etc.

(3) *Modelling in Clay or Plasticine*

A saucepan, a packet of rice, a plate with some rice cakes on it, a rice-mould.

(4) *Paper Folding*

Sun-hats for working in the rice-fields. Let the children draw round a circular shape, then cut out the circle. Fold the circle in halves and quarters to find the centre. Cut off a small section as shaded in Fig. 951. Colour the hat, then paste edge B over A. Later the children can make a shop and sell their sun-hats at 2d. each, or if they are good at arithmetic at 1½d.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

LET the children play shopping games and buy rice by the pound. Show them how much a pound of rice really is, then half a pound. This is a help to their arithmetic. Later it makes the pound more real when it is talked about.

(2) *Rhythmic Exercises*

Revise Nursery Rhyme "Pop goes the Weasel." (a) Let the children march round gaily and at the word "pop" give a loud clap.

(b) Let the children imitate: (1) Pounding rice in a mortar to get the husks off. (2) Stirring rice in a saucepan. (3) Serving rice—taking out spoonful after spoonful in time to the music. Other occupations can also be suggested: scrubbing floors, cleaning windows, polishing shoes, brushing clothes, sweeping, etc.

(3) *A Playground Game*

Take again "Chain Tick." (Topic 19, page 271.)

(4) *Songs*

"The Paddy-fields." See music on page 1051.

SECTION VIII: *STORIES*

KATO, THE RICE-GROWER

(STORY FOR COLOURED PICTURE)

KATO was a little boy who lived in a far-off hot country. His father was a farmer, and worked very hard indeed. Kato was the eldest of the children. There were four younger than himself, so it was no wonder that his father had to work hard to get food to feed so many little mouths.

Kato longed to be old enough to help his father. He soon would be big enough to do a day's work, for he was strong for his age. His father grew rice, and in good years he had three fine crops. This meant that three times each year the seeds had to be sown, planted out, weeded and harvested. There was never a moment to be idle. Kato's father was a good farmer. He did not waste a minute of his day, nor did he waste an inch of his soil. Between his rice-fields were ridges of earth,

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and on these ridges he grew beans and fruit. Always there was some job that made him rise early in the morning and work until there was no daylight.

"Am I big enough to help my father now?" Kato asked his mother one day. She too helped on the farm, but not as much as she would have liked, for there were so many children to see to.

"Yes—you are big enough," said his mother, but she did not look very pleased about it. She knew what hard work it was to work in the rice-fields, and she did not want her little son to begin so soon. But she knew that he must.

She made him a big sun-hat of rice-straw, for she knew that the sun would be hot in the fields. She said too that she would lend him her mackintosh of rice-straw, in case it poured with rain when he was at work. She knew that if he were wet through at work, he might get a bad fever.

"To-morrow your father begins to plant out the little rice-seedlings," she said to small Kato. "The fields are ankle-deep in water already. It is time that the little plants were put out. You shall help. But do not work all day if you get tired, Kato. You are only a little boy."

But Kato loved his father and longed to help all day long. He did not mean to feel tired! So the next morning, very early, he set off with his father on the way to the rice-fields. How proud he felt! He had with him his great sun-hat, just like his father's. Everyone spoke to the small boy and said how fine it was to be able to help his father at last.

His father showed him what to do. He had to take each little rice-seedling and plant it carefully in the muddy field. It was difficult to do, for Kato had to bend almost double. The sun shone down hotly. He was glad of his great sun-hat. His father worked steadily and quickly. Kato tried his best to work quickly too, but he was new at the work. Still, his father told him that he had done very well indeed—so Kato was pleased.

The little boy was very tired that night, almost too tired to eat his supper. But he felt very proud of himself, and was delighted when his father told everyone how hard he had worked. Early the next morning he was up again, and off he went once more, waving good-bye to his mother.

All the spring-time he worked hard. When the rice grew tall, weeds grew in the paddy-field, and would have choked the rice if they had not been pulled up. Weeding was hard work. The sharp leaves of some of the weeds cut little Kato's hands, and his mother made him some mittens to wear. Water-creatures bit his legs too, for he had to work knee-deep in water. The rice only grew well when it had water all around it. His mother was sorry for her little boy, and she wound strips of old cotton round his legs to protect them.

Kato's back often ached with so much stooping. He sometimes wished that he could be a little boy again and go to play with his brothers and sisters all day long. But his father was so proud of him, and so glad of his help that the small boy would not ask for even one day's holiday.

When it was time for the rice to be cut, Kato had a fine time! His father said that the water must be drained out of the field, as the rice grain was ripening.

"You shall hunt for the big water-snails that are so good to eat," he told Kato. "And you shall take a net and catch what fish you can see and take them home to dinner. It will be a holiday for you!"

So Kato hunted for snails and fished, and was a happy little boy again. But as soon as the rice was cut, he became a little man again and helped to hang it up to dry, and later on he helped his mother to beat it so that the good hard grains might fly from the rice and be stored for food.

"He is as good as a man to me!" said his father, proudly. "I could not do without him now! He is my right hand in the paddy-fields!"

"He is the best boy in the world!" said his mother. You can just guess how pleased Kato was!

WHO STOLE THE CAKES?

(STORY FOR PICTURE-SENTENCE CARD NO. 139)

MOTHER said that Blanche and Archy could have their lunch out of doors because it was such a beautiful day.

"Oh, how lovely!" cried the children. "What will you give us for lunch, Mother?"

"You shall have some fruit, and some rice cakes and bread-and-butter, and some milk to quench your thirst," said Mother.

"Punch shall come too," said Archy. The little dog wagged his tail in delight. He loved having a picnic.

Mother soon had the basket of good things ready. The children took it and went down to the very bottom of the garden. The sun was very hot. Archy wondered which would be the best place for a picnic.

"We had better sit in the shade," said Archy. "We will go to the seat over there, Blanche. It will do for a table."

So they took their basket to the bench under a tree and began to set out their meal.

"It will be nice to have lunch on this bench. The branches above will shelter us. Put the rice cakes down here, Archy, then run and get a bone for Punch. He can crunch it while we munch our cakes," laughed Blanche.

So Archy ran to get a bone for Punch. Blanche put everything out neatly on the bench and then she went to look for Archy. He came running down the garden with a large bone.

But do you know when the children looked on the bench, their lovely rice cakes had gone! Not a single one was left!

"Who has stolen our cakes?" cried Archy. "Oh! someone has taken them!"

But there was no one in the garden. Then Blanche looked at Punch and she saw that the naughty little dog had crumbs all round his mouth! He was the thief!

TWO YEARS IN THE INFANT SCHOOL

Archy took him indoors and told Mother. She scolded Punch, and gave Archy some more cakes. Punch was left in the kitchen. He howled sadly, but it was no use.

"He shall not come to a picnic if he can't behave properly," said Blanche. "We will have it by ourselves and he can have his bone by himself!"

They had a lovely time on the bench under the tree-branches, and when they took the basket back to Mother it was quite quite empty! What a good time they had had!

GOING TO SEE GRANNY

(STORY FOR PICTURE-SENTENCE CARD NO. 140)

ONE day Mother said that Blanche and Archy could go with Punch, their dog, to see Granny.

"You shall take her a basket of good things," Mother said. "Look, there are six nice brown eggs that the hens laid this morning, and a pound of fresh butter, and a pound of rice because Granny loves milk puddings. Go through the fields, and carry the basket carefully."

So off went Blanche and Archy.

"We will pick a bunch of flowers for Granny too," said Blanche. So she picked a beautiful bunch, whilst Archy carried the basket and Punch ran along sniffing into all the rabbit-holes.

Archy came to a great big puddle. He was just going to try to jump right across it when his foot slipped and he fell right into it, splash! Blanche screamed and dropped her lovely bunch of flowers. Punch barked loudly.

"I am drenched," said Archy.

"I have dropped my bunch of flowers," sobbed Blanche.

"Bow-wow! You are a silly pair!" barked Punch.

"Pick them up, pick them up, pink, pink!" called the finch, who sat on a nearby branch.

Archy got up out of the puddle and shook himself like a dog. Blanche picked up her flowers. Punch tried to put the things back into the fallen basket.

Granny had been watching them from her window, and she came out to comfort them.

"Don't cry," she said. "I can dry your clothes, Archy. You shall put those lovely flowers in water, Blanche. And see how good Punch has been, he has put everything back into the basket, even the eggs, and has not broken one of them! Dry your tears and come indoors. I have two nice red apples for you and a biscuit for Punch!"

So they all went into Granny's dear little cottage, and soon forgot how unhappy they had been. Mother did laugh when Archy told her how he had fallen into a puddle.

"Did you want to learn to swim?" she said. "Well, well, what a funny place to learn in!"

THE PADDY-FIELDS

ENID BLYTON

CECIL SHARMAN

At a moderate speed

Key C

VOICE

1. In the far - off pad-dy-fields, Grows the rice we
2. Wa-ter round its thirst-y roots, Sun-shine o - ver -

PIANO

p

know, A pret-ty wav-ing grass of green, Planted row on row.
- head, That's the way a ricefield grows, In its swampy bed

3. From that far - off land to ours, Comes the shin-ing rice -

mf

ritard. pp.

mf faster

Mo - ther make a pudding please, It tastes so ve-ry nice!

p

The musical score is written for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature is one sharp (F#), indicating the key of D major or B minor. The tempo is marked 'At a moderate speed'. The score is divided into four systems. The first system contains the first two lines of the song, with the voice part starting on a whole note and the piano part starting on a half note. The second system contains the next two lines, with the voice part starting on a half note and the piano part starting on a half note. The third system contains the third line, with the voice part starting on a half note and the piano part starting on a half note. The fourth system contains the final line, with the voice part starting on a half note and the piano part starting on a half note. The piano part includes dynamic markings such as *p*, *mf*, *ritard.*, *pp.*, and *faster*. The voice part includes lyrics and musical notation for the melody.

Topic No. 71

The Cornfield—Wheat

SECTION I: *THE TALK*

(The teacher should have some ears of corn to show the children—wheat, oats and barley, if possible.)

HARVEST time is coming, the time when we gather in all the corn and fruit. We take some of the best to the church, and see there on Harvest Thanksgiving Sunday many sheaves of corn, rosy apples, yellow pears, great marrows, flowers of many kinds, and gay berries. They are part of our harvest.

The most important harvesting to the farmer is the corn harvest. Perhaps he has many fields of wheat, and some of oats. All the summer through he has gone anxiously into his growing corn, and looked to see if it is good. *Corn* is the name we give to all grains; wheat is a corn, barley is a corn, and so is rice. Oats and rye are corn too.

The farmer does a good deal of work to his fields in order to get a fine crop of corn. First he ploughs the fields well. Then, in October, or in March, he sows his seed. Perhaps it is sown by hand. If it is, a man goes slowly walking over the field with a tray or basket of seed in front of him, into which he dips his hands one after the other, throwing the seed over the field. You would like to do that, wouldn't you? As soon as the field is sown, the farmer harnesses his horse to a harrow, and this draws the earth over the seeds, covering them up so that the birds may not get them.

Sometimes the seed is planted by machine. There are two or three kinds of seed-drills, as they are called, and they sow the seeds evenly and well, covering them up as they go.

Soon the wheat springs up in the field. A pale green mist seems to lie over the brown earth. It is the tiny new blades of the wheat seeds growing up into the air and sunshine. The corn grows higher and higher. Soon the whole field is bright green. The farmer's wheat is growing well! The sun shines down and it grows higher still. Soon it is a great forest of waving green lighted up by blazing poppies here and there.

The summer sun shines down more hotly, and the wheat ripens. It becomes a beautiful golden colour. It is a field of rustling ears.

TWO YEARS IN THE INFANT SCHOOL

(Teacher should show the ears of corn she has.) When the wind blows the corn bends softly, and whispers to us. It is a lovely sound to hear.

At last it is ready to cut, usually in August. The farmer looks at his fields, and gives his orders. The reaping machine comes along to do the work for him. You can see one in the picture. In the olden days men cut the corn by hand, and this is still done in some parts of the country. It is cut with a scythe, a long curved knife fitted into a wooden handle, and, with wide, sweeping movements, the men cut down the corn as they go along. (Show movement.)

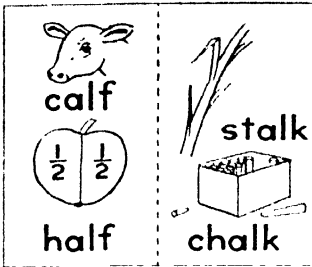
The reaping-machine works more quickly than a man does. Scythes are still used on the farms but mostly for cutting meadow hay. Two horses draw the reaping-machine through the corn, and it cuts the wheat down with a flat iron bar which is armed with sharp saw-like teeth. Can you see the machine at work in the picture? It can do a great deal of work in a day. As the wheat falls to the ground other men walking behind gather up the stalks and bind them into sheaves. Then the sheaves are stood up to dry in a group. Each group of sheaves is called a shock or a stook. You can see some in the picture. The farmer hopes they will dry quickly and well.

Sometimes the farmer uses a machine called a self-binder. This is a marvellous machine, for it not only cuts the corn, but binds it into sheaves too! These drop from the machine in rows, and all that has to be done then is the setting up of the sheaves into shocks. (The teacher may go into further details if these machines are used in her part of the country, as then the children will understand and like to explain all they themselves know and have seen.)

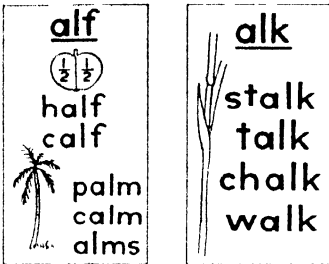
When the wheat is ready the carts are sent to the cornfield to take away the shocks. The corn must be quite dry first. It is then built into stacks. This is important work and must be well done. When the stacks are all built, the harvesting is over, and farmer and men are glad. Sometimes there is a feast to rejoice over the harvest-home, and everyone enjoys this very much.

But although the harvest is over, a great deal still has to be done before the wheat is made into flour for our biscuits, bread or porridge! One day the threshing-mill goes down to the farm, and we hear a deep boom-boom-boom sound coming up the lane and over the fields. We say "The farmer is threshing his corn. We can hear the threshing-mill at work!" If we went down to the farm we should see what happens. The threshing-mill is a machine that forces the grain out of the ears of corn, and, as we know, it is the grain that makes our flour. The grain falls into sacks. The straw (stalks) is made into bunches, and sold for thatching, or bedding for cattle. The chaff (husks) is often used for filling mattresses. It is soft and clean to lie on.

The grain is sold and ground into flour. From the flour the baker makes bread, cakes and biscuits. Oats give us grain that makes our porridge. As we sit eating our bread and butter, or spooning our porridge, we can remember the long long tale of the wheat or barley we

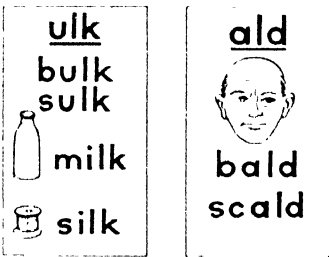


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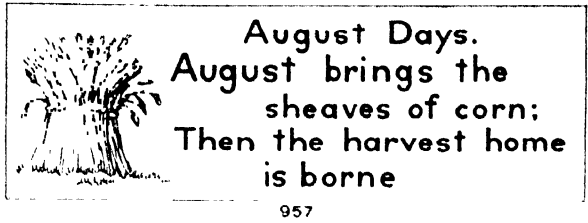


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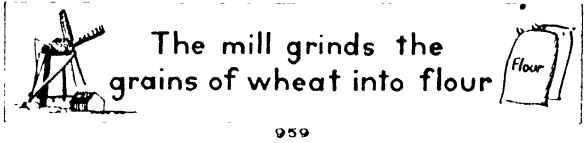
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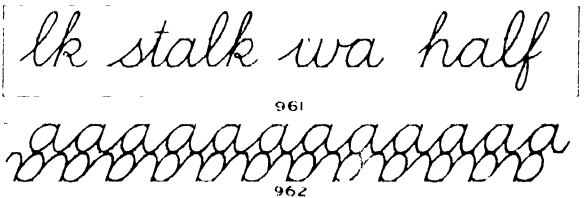
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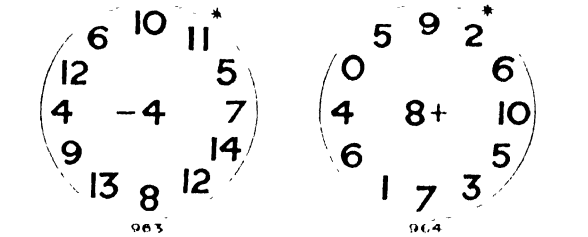
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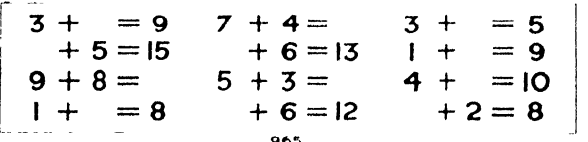
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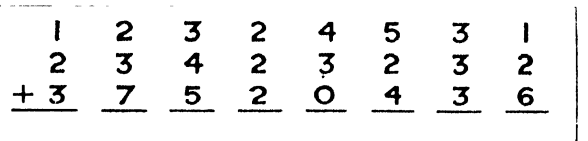
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FIGS. 952-967.

TWO YEARS IN THE INFANT SCHOOL

are eating, how it was sown months before, grew green in the sunshine and rain, turned to gold at harvest time, then was cut down and stood in lovely shocks or stooks, then was carted away and made into a big stack, and threshed by the farmer. The grain was made into flour, and here we are, eating it! What a wonderful story!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk about harvest. Tell them if necessary what it means. Harvest time comes when summer is over and all the grain, fruits and vegetables are being gathered in.

(2) Let them look at the coloured picture. In some fields ripe wheat is being cut down, in others oats which make our porridge.

(3) *Corn* is the family name for all *grains*. Let the children name all the members of the corn family they know: wheat, oats, barley, rice.

(4) Let the children look at some ears of corn and describe them. The seeds are at the top of the stalk. Why?

(5) They do not fly away and scatter themselves like some seeds, for the farmer wants them. Let the children tell what the farmer does with the seeds or grain.

(6) Let the children tell how the farmer ploughs, sows and reaps.

(7) What a field of ripe grain looks like, golden in colour, softly rustling in the breeze, red poppies, etc.

Let them look at the coloured pictures, and tell all they see there.

(8) Teach these poems:

(1) A RHYME OF HARVEST

See! The wide cornfields are shining like gold:
Heavy the ears with the grain that they hold.
Cut them, O reapers, this bright autumn day,
Bind them, and carry, and stow them away.

See! The slow waggon brings over the hill
Grain for the miller to grind in his mill.
Hurry, O miller, it must not be late,
Down in the town for the flour they wait.

See! The kind baker in cap clean and white,
Busily working from morning till night,
Kneading and baking for you and for me
Bread for our breakfast and cakes for our tea.

LUCY DIAMOND.

(2)

Rustle and blow! Rustle and blow!
Gather the corn for soon we'll have snow;

Each kernel is yellow, the leaves have turned brown,
The corn is all ready for us to cut down;
The cattle are waiting till husking is o'er,
To taste the sweet corn of their winter's store.

(3) THE CORN

Did you ever chance to see them,
All those gentlefolks of corn,
Who bow from morn till evening
And from evening until morn?

How they bow and bend and curtsy
With the music of the breeze,
Which whistles all their tunes to them,
And rustles in the trees.

K. B. OWEN.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics, etc.*

(a) **R**EVISE the vowel sound *aw* in *saw*. Tell the children to push their lips forward when they practise this sound.
Write on the board a list of words:

With *aw*—*saw, caw, draw, haw, awl, lawn.*

With *au* sounded like *aw*—*autumn, August, Paul, saucer, etc.* (See Topic 64.)

Let the children say these words:

(b) Revise the *corn* or : *corn, acorn, morn, horn, form, cord, fork, sport.* (See Topic 62.)

The children will notice that this *or* has almost the same sound as *aw* and *au*.

(c) New work. Teach the children some words in which the letter *l* is silent.

Begin by revising the silent *gh* in *light, bright, fright, sight, high, sigh, etc.* Write these on the board and let the children read them, noticing the silent letters and the long *i*.

Let the children look at the pictures (Fig. 952) and read the words. Let them find out themselves by saying the words which letter is silent, that is, letter *l*. Let the children notice that in words like *talk, walk, chalk, etc.*, the preceding *a* has a different sound. It is like *or*. Let them learn these words and make others from them, *talking, talked, walking, walked, talker, etc.* Ask the children what sound *a* has in words like *half, calf*. This time the sound before the silent *l* is like *ar*. Write on the board *palm* and *calm*.

Let the children use some of the words in sentences : I like to *walk* through the cornfields. In autumn we *talk* about cutting the corn.

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The grains of corn grow at the end of the *stalk*. Here is *half* my apple. The sea was *calm*. I saw a *calf* on the farm. He licked the *palm* of my hand.

(2) Word Recognition

Continue the use of flash cards. Revise the sight word *laugh*. Let the children notice that the *gh* sounds like *f* and the *au* like *ar*. *Laugh* rhymes with *calf*. Add some of the new words to the flash cards: *talk*, *walk*, *half*, *calf*, etc.

(3) The Sentence Method

Let the children give some sentences about the corn. Encourage them to tell the story of corn from the beginning. Let them decide which member of the corn family they will talk about. Encourage them to choose wheat, because it gives us bread. The following are examples of sentences that the children may give with some help.

The wheat is sown in March (or whatever month it is sown in the place where the child lives).

The brown fields turn a misty green as the first tiny blades come through the soil.

In June the blades have grown high. Little green ears of wheat can be seen.

The wheat looks beautiful when it bends in the wind.

Scarlet poppies grow among the corn.

In July the wheat changes from green to pale yellow, and then to gold.

In August the corn is ready to be cut, etc.

These sentences can be illustrated on the board. The story of wheat can be made into a useful reading-sheet.

Tell the children the story of Sissy who lived at *Chalk Farm*, and her pet calf. Let the children retell the story.

Show them picture-sentence card No. 141. Let them talk about it. Where is Sissy going? Let them notice the necklace she has made for her calf. Let them tell what it is made of. Pretty flowers and stalks, twined together. The calf looks happy. How do they know?

Read them the sentences underneath:

"Sissy walked with her calf to the baker's shop to buy her a bun. As they walked along she talked to her of the harvest of sweet new corn one day to be eaten."

Teach these sentences in the usual way. Let the children notice the words *walked* (remind them to sound the *d*), *calf*, *talked*. The rest of the words the better groups of children will find easy. It may be necessary to teach these words and sounds again—*new* (*ew*) *harvest* (*ar*), *sweet*, and *eaten* (*ea* = *ē*) to the slow and backward children.

Write sentences from the story on the board for the children to read, especially sentences containing the words, *Chalk Farm*, *stalks*, etc.

Tell the children the story of the twins, Bobby and Billy, who went into the cornfields to gather the glowing red poppies and got lost. Let

the children tell how they were found, by the farmer going where the corn was trampled down.

Show them picture-sentence card No. 142. Let them talk about it. Let them notice that the corn is taller than the little boys. Read them the sentences at the side:

"These poppies have long stalks," said Bobby. "The corn has long stalks," said Billy, "I cannot see over it. We are lost in a great forest. No one can hear us talk or even shout." Then Bobby began to cry.

Teach these sentences in the usual way. Let the children notice especially the words *stalk* and *talk*. *Said* and *great* have been learnt as "Look-and-say" Words. Teach if necessary the words *lost* and *forest* or any words the children have forgotten. It is a good plan to write these sentences on the board so that the children can easily read them from time to time. Add any words forgotten by a large number of children to the flash cards.

Continue individual work and group reading. The slow children must be encouraged to read frequently to the teacher. Let the children dramatise parts of the stories. A sentence or phrase can often be dramatised, as this helps understanding. Oral work is essential for the making of intelligent readers.

(4) *Word Lists and Spelling*

Let the children make word lists for words with a silent *l* as in Figs. 953, 954. These lists are important, as these words are very commonly mis-spelt later on. Let the children also make lists for words ending in *-ilk*, *ulk* and *-ald* as in Figs. 955 and 956. Let the children notice that in these words the *l* is sounded. These lists are built up by degrees. Revise, or make new lists for words ending in *-aw*, *caw*; *awn*, *fawn*; *awl*, *shawl*; and *all—all*, *ball*.

SECTION IV : WRITING

(1) **W** RITING and illustrating some new words: *calf*, *half*, *stalk*, *chalk*, *palm*.

(2) Writing the names of three months—*August*, *September*, *October*, and one season—*autumn*.

(3) Writing and illustrating some sentences; Fig. 957 is a useful writing card and it helps to teach the words *sheaf* and *sheaves*. Figs. 958—960 also show useful writing cards. Each child should read the sentence that she writes to the teacher. This is a good rule to make, as the child must understand what she writes.

Let some children write their own sentences about corn.

(4) The copying of some sentences from picture-sentence cards or from reading books.

(5) Let the children copy from a page in their reading book all words beginning with *b*.

TWO YEARS IN THE INFANT SCHOOL

(6) Continue to teach joined handwriting. Let the children practise *lk*, *wa* and *lf* (Fig. 961); *f* needs a great deal of practice.

A Writing Pattern (Fig. 962)

This is a useful pattern for teaching cursive handwriting. Draw a row of joined *a*'s, then turn the paper upside down and draw another row as in Fig. 962.

SECTION V: NUMBER

(1) COUNTING in 3's beginning with 0, 1, or 2 to 52.

(2) Continuation of oral addition and subtraction, so that the children become thoroughly familiar with numbers to 20. The subtraction exercises deal only with units the same or less than the units of the larger numbers. Put some of the exercises on the board as sums.

Clocks are very useful for this work ; in Figs. 963 and 964 a star shows the starting point.

Oral drill can also be varied by games. The following are useful games:

A Game of Silence. Any sort of drill is selected and discussed with the class, for example, addition. Then the teacher does not speak again until the game is over, but writes everything on the blackboard.

For example she may write:

$$\begin{array}{r} 6 \\ + 5 \\ \hline \end{array} \qquad \begin{array}{r} 5 \\ + 6 \\ \hline \end{array}$$

Then she rubs it out and writes a child's name, as "Tom." Tom rises and says, "6 and 5 are 11, 5 and 6 are 11." The teacher writes "Yes" or "Right" on the board and the game continues. If Tom makes a mistake, the teacher writes another child's name.

Hide and Seek. Number combinations with the parts missing may be placed on the board, as in Fig. 965.

(3) Continue practice with sum cards. Fig. 966 shows an easy card for revision.

SECTION VI: DRAWING AND HANDWORK

(1) Free Expression Work

FREE expression work of cornfields.

(2) *Drawing to help Writing, Number and Observation* (Fig. 967)

(a) Drawings of oats, wheat and barley. The children should have ears of corn to look at.

(b) Sheaves of corn stood together to form shocks.

(c) Forks for lifting the sheaves on to the threshing-machine.

(d) Sacks of corn which are filled by the threshing-machine.

(3) *Modelling in Clay or Plasticine*

A sack of corn.

(4) *Toy Making*

A harvest scene. A lid of a large box can represent a field. Straw or hay (yellow paper) cut up and tied into little bundles makes the sheaves. Some of these can be arranged in shocks. A road can be made leading to the stackyard (another lid) where the corn is threshed. Sacks for corn can be cut from casement cloth or brown paper. Other children can make barns for storing corn, stables for horses, and sheds, etc.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

- (1) **R**EVISE the singing game "Oats, Pease, Beans and Barley Grow" (see Topic 57), and "Would You Know How Does the Farmer?" (see Topic 49).

(2) *Rhythmic Exercises*

The Rabbit in the Cornfields. Hop! Little Rabbit [Tune: traditional. *Song Devices and Jingles*, by Eleanor Smith (Harrap)] :

Hop, little rabbit, hop! hop! hop!
Hop thro' the cornfields, hop, hop! then stop.
Hop through the fields in sun and rain,
Eating your fill, then home again.

Let half the form sing and the other half hop, then change. The rabbits hop about the room in any direction. At the word "Stop" all sit on their heels with five fingers raised above each side of their head for ears or in any rabbit attitude that they like. All hop about again until the last chord is played, when they jump up and take the place of the singers.

(3) *Playground Game*

Circular Skipping.—The children all stand in a circle. The teacher stands in the centre and circles the rope round and round. The children jump over the end as it passes them. The rope of course must be kept low for children of six.

(4) *Songs*

- (a) "Hurrah for Harvest Home." *Song Devices and Jingles* (Harrap).
(b) "Song of the Corn." See music on page 1066.

TWO YEARS IN THE INFANT SCHOOL

SECTION VIII : STORIES

THE BASKET OF CORN

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a little girl called Tilly. As she was coming home from school one day she saw that a cart had been along the lane, carrying sacks of corn, and one of the sacks must have had a hole in it, for grains of corn lay in a long thin line down the lane!

Tilly was excited. "I will gather up all these little grains!" she said to herself. "I will put them into my basket, and take them home. Perhaps Daddy will let me plant them in a corner of one of his fields."

It took Tilly a long time to pick up the corn, but when she had finished, she had nearly a basketful! She was so pleased. She ran home with it.

"Daddy, may I plant my corn when you plant yours?" she asked.

"Yes," said her Daddy. "Then you will see it grow! That will be fun!"

So Daddy set apart a corner of one of his big fields for Tilly. When sowing time came, Tilly went to watch her father sowing his corn. He walked down the furrows of the field and threw the wheat to left and right as he went. Tilly took *her* basket of corn, and went to the corner of the field that her father had said she might have. She did just as he was doing, she dipped her hands into her basket and threw one handful to the right, and one handful to the left—and soon all her corner was well seeded! Good! Then her father drew the harrow over the field, and the harrow neatly covered up the seeds so that the birds might not get them. Tilly's seeds were all covered up too.

The little girl watched her corner of the field each day. She was so pleased when she saw the tiny green blades of corn peeping up. They grew taller and stronger! They waved in the breeze and looked so pretty. The rest of the field grew too, but really it did seem as if Tilly's corner was better than any.

"It must be because you give it so many loving looks!" said her father, laughing. "They say that things that are loved grow better than any others!"

The corn grew very tall, as tall as Tilly. Then it turned a beautiful golden brown. The ears rustled in the breeze, and whispered, but Tilly could never hear what they said! Red poppies peeped in between the stalks of corn, and looked as pretty as could be. Tilly loved the corn-field and thought it beautiful.

Then the day came for it to be cut. The reaping-machine came along. Daddy sat behind to guide it. It was a clever machine. It cut the corn beautifully as it went along the field, up and down, up and down. As the corn fell to the ground the men picked it up and bound it neatly into sheaves. Then the sheaves were stood up in the field in groups to

dry in the hot sun. Daddy cut Tilly's little corner for her, and it was Tilly who bound her own corn and stood the sheaves into stooks herself! She did have such a lot! She was so very pleased and proud. Daddy brought his friends along to see Tilly's corn and they all said how fine it was.

Daddy built a special little cornstack of Tilly's wheat, quite a tiny one, but it did look nice. Tilly helped him. It was lovely to have a stack made of her own corn that she had planted herself. Then Daddy built his own stacks, with the help of his men. Everyone was glad when the harvest was over, for they were tired, but very happy because the weather had been fine and the harvest was good.

When the threshing-mill came along to thresh the grain from the corn, Tilly's sheaves were threshed too, and will you believe it, her ears of corn gave her a whole sack of fine wheat grain! Tilly ran her fingers through it as it lay in the sack, and there wasn't a prouder girl in all the country that night!

"I shall keep some of it to plant my corner of the field next year," she told her father. "And the rest the miller shall grind into nice white flour and Mother shall use it to make some special biscuits I like so much. We will have wheaten biscuits all the year round from the corn that I grew, Daddy!"

Now, every day Tilly takes to school three wheaten biscuits for her lunch, made from her own corn. She sometimes gives one to her friends, and they *do* taste nice! Isn't she a lucky little girl?

SISSY'S CALF

(STORY FOR PICTURE-SENTENCE CARD NO. 141)

SISSY had a little calf of her own. She was very fond of it, and she called it Daisy. Daisy loved Sissy and always nuzzled her nose into the little girl's hand when she came along to the field.

The farm was very busy. It was harvest time and the corn was being cut. Sissy saw the reaping-machine at work as she passed the fields on her way to see Daisy the calf.

When she came to Daisy's field the little calf came running to meet her. Daisy patted her velvety nose.

"I will make you a fine necklace of flowers and stalks," she said. "You will look pretty then. Do you know, Daisy, I saw your mother to-day. She is a big gentle cow called Buttercup. She gives me creamy milk each day for my breakfast. She is a kind cow. Sometimes Mother makes butter from the cream and I spread it on my bread."

Daisy looked at Sissy from her big brown eyes. She listened to everything that the little girl said.

"Your mother is so kind to me that I would like to be kind to you in return," said Sissy, busily making a necklace for Daisy. "I wonder what you would like? Something to eat, I expect. Well, Daisy, I will

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take you to the baker's and buy you a bun. Then you will taste the corn the way *I* taste it, made into cakes or bread! Do you see the corn being reaped in the fields to-day? Well, it grew there all the summer, now it is being cut, and soon it will be turned into fine flour for making bread and cakes and biscuits! You will be given corn to eat in the winter, little calf, and *I* shall eat it in my cakes and bread. Come, I will buy you a bun and you shall taste what corn is like when it is baked! "

Sissy walked with her calf to the baker's shop to buy her a bun. As they walked along she talked to her of the harvest of sweet new corn one day to be eaten. She bought her a fine bun, and how pleased Daisy was with it! She chewed it up and nodded her head at Sissy.

"I liked it very much," she mused. "Very much indeed. When I grow into a big cow, Sissy, I will give you nice creamy milk for your porridge. You are a kind little girl."

Then back they went to the field.

The calf grew into a cow. And now each day she gives Sissy lovely milk to drink. Sissy is so pleased. I would like some of Daisy's milk too, wouldn't you?

LOST IN THE CORN

(STORY FOR PICTURE-SENTENCE CARD NO. 142)

"LET'S go into the cornfield and pick some of those lovely red poppies for Mother," said Bobby to Billy.

The little boys were walking down the lane and had seen the cornfield through the gate. It did look so pretty, waving in the wind, and the red poppies stared at them through the tall stalks. Bobby and Billy climbed over the gate and went into the corn.

They picked the poppies. They wandered farther and farther into the tall corn. It was much taller than they were! It seemed like a green and gold forest!

"I wonder which is the way out of this field," said Bobby, at last. "We seem to keep on walking and yet never to come to the end of the field. I am getting tired."

He sat down with his poppies. Billy tried to see over the tops of the corn, but he couldn't because it was so very tall.

"These poppies have long stalks," said Bobby.

"The *corn* has long stalks!" said Billy. "I cannot see over it. We are lost in a great forest. No one can hear us talk or even shout."

Then Bobby began to cry. "I don't like being lost," he said. "Suppose no one ever finds us? We shan't have any breakfast or dinner or tea, we shan't be able to go to bed. Oh dear, oh dear!"

But someone *did* find them, and that was the farmer himself! He came walking by his field and he saw where someone had trampled down his corn! He was cross, because corn is spoilt when it is trampled down. He followed the path in the corn that the little boys had made, and at last he came to them. They were *so* glad to see him!

“ Oh, we thought we were lost in this forest of corn for ever,” said Billy. “ Please will you take us out ? ”

“ Yes,” said the farmer, kindly. “ But please remember, little boys, my corn must not be trampled down, because that spoils it. So do not come into the cornfield again.”

“ We never, never will,” said Bobby and Billy, following the kind farmer as he took them back to the lane again. And they never, never did!

SONG OF THE CORN

ENID BLYTON

CECIL SHARMAN

With a happy swing

Key G $\parallel m$

VOICE *mf*

1. Sow the bar - ley, oats and wheat,
 2. Cut it down and bind it well,
 3. Cart the corn and build a stack,

PIANO *mf*

Up the field and down, See it grow - ing
 Set the sheaves up - right, See the shocks all
 High and round and neat, Har - vest - ing is

tall and strong, Turn - ing gold - en brown.
 stand - ing now, What a love - ly sight!
 o - ver now, Bar - ley oats and wheat.

Topic No. 72

Swallows

SECTION I: *THE TALK*

ALL the summer long we have seen the swallows flying high in the air, and have heard their sweet twittering. We have watched them darting after the flies, and have seen them skimming over the surface of ponds or rivers, catching the insects there. They are pretty birds to watch.

We do not always have the swallows with us. They fly away from us in the autumn. At the end of September or beginning of October they spread their strong wings and fly away to warmer countries. Why do they do this? Why do they not stay with the sparrows and finches, and fly in our wintry sky?

It is because they know that they will not find enough food here if they stay. They eat thousands of flies and other insects each day, and in the cold winter time there are few or none to be found. The flies are dead. No caterpillars are about. Spiders hide away. Only the clever little wren and the robin know where to find them in nooks and crannies. There are none flying in the air for the swallows to catch!

So they must go away where they can find food. In the countries to the south of us, where the sun is much warmer than it is here, there are millions of flies and other insects to be found in the winter months. So away go the swallows, and their cousins the house-martin swallows, and the sooty-black swifts with their long forked tails. The nightingale goes too, and the cuckoo. All these birds live on insects and must leave us in the winter or starve. They do not eat seeds or berries as the sparrows and thrushes do.

Through our winter months they live in hot countries far away. But when spring comes to us again the swallows long to return too. They want to build their nests with us, for this is home to them, they were born here, and remember our villages and countryside with longing, they want to bring up their own youngsters in the place where they themselves were born. So in their thousands, the great flocks of swallows return to our country, often to the same village where they were hatched out of

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eggs, and they build their nests and twitter happily in the sky all the long day through.

Swallows build their nests of mud. The real swallow, *barn-swallow* as he is called, likes to nest in barns or out-buildings. He goes to a puddle or brook and scoops up mud from the edge in his wide beak. He flies back to the barn and presses the mud on to a beam. He does this again and again, returning time after time to the brookside for mud, and at last he has made a big saucer of mud. He makes a sort of soft lining of feathers and grass. Then the white eggs, spotted with grey, are laid, and the hen swallow sits patiently on them until they hatch.

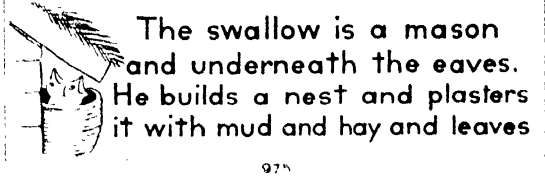
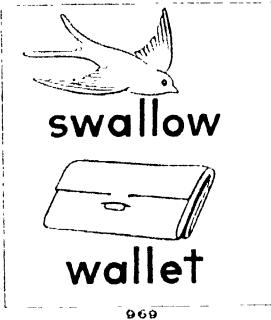
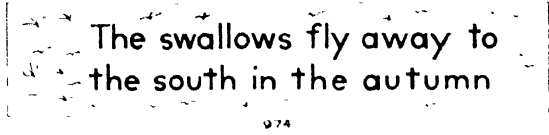
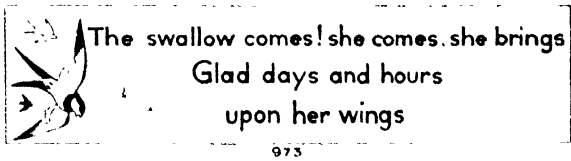
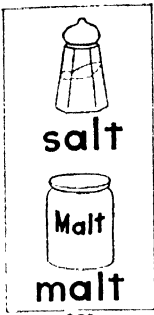
The swallow that builds his nest under the eaves of our roof is not the barn swallow, but the *house-martin* swallow. He builds a solid nest, strong and firm, of mud, against the wall, under the eaves. So when you see mud nests against the wall of a house, you will know that they are the work of the house-martin, not of the barn swallow, and you will say "There is a house-martin's nest!"

Can you tell the difference between these two swallows? The barn swallow is a beautiful bird. He has a long forked tail, big strong wings, a wide-gaping beak, and rather weak legs and feet. He is on the wing all day long, so he does not use his legs much. They do not need to be strong like his wings. His beak has a wide gape, that is, he can open it very widely, because he uses it to catch his food. He flies among the insects that crowd the air, and catches them in his wide-open beak. Watch him as he darts here and there high in the air, you will soon know when he catches a fly!

The barn swallow is a lovely steel-blue colour on back and wings. His under-parts are whitish-buff, and he has a chestnut forehead and throat. Look for his long forked tail. The house-martin swallow has a shorter tail, no chestnut on his throat and the lower part of his back is white. You will see a house-martin in the picture. Can you see the white on his back, above the tail? Look for this when you watch the swallow and martins flying in the air, and you will soon be able to tell one from the other. (If the teacher wishes, she may explain further and bring in the swift, who is sometimes muddled up with the swallows. The swift has long sickle-shaped wings, a tail not so sharply forked, and is sooty-black all over, save for a small white chin-spot.)

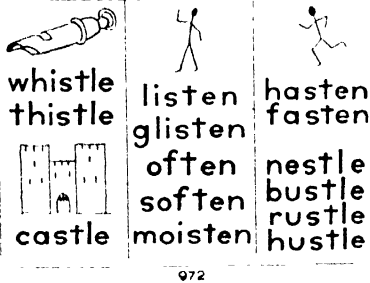
All the summer through these happy little birds bring up their young ones, teach them to fly and hunt for insects in the air. They love to skim the surface of a pond and catch the insects there too. When the autumn comes they find that it is more difficult to get food, and the night feels chilly, for the cold north wind begins to blow. The swallows collect together on the roofs of barns and on telegraph wires. They twitter excitedly. "It is time to leave this land. Insects are few. It is cold. Let us go!"

And then one evening all the swallows and martins rise into the air together, and fly southwards. Over land and sea go the brave little birds, seeking a warmer land. How do they know their way? We do



swa swallow v wave

976



$$\begin{array}{r} 4 \quad 7 \quad 0 \quad 8 \quad 6 \quad 5 \quad 6 \quad 4 \\ +9 \quad +5 \quad +9 \quad +6 \quad +6 \quad +6 \quad +7 \quad +7 \end{array}$$



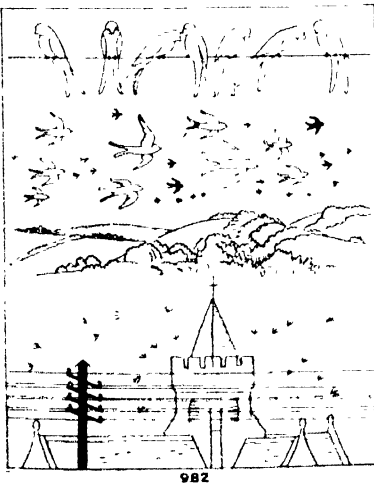
978

Tens	Units
II	III
III	II
II	IIII

979

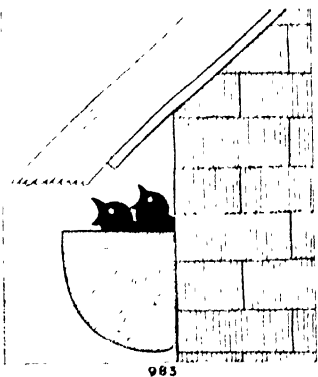
T	U
2	3
3	2
1	4
6	9

980



981

3 tens	30
4 tens 1 unit	41
1 ten 5 units	15
2 tens 4 units	24



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not really understand! The wind helps them as they go. Some of the tiny birds fly thousands of miles, and often they return to the very place they knew before. This is truly a marvellous thing!

We are always glad to see the swallows back again. They bring warm summer days, sunshine and beauty. We are sad to see them go, but it is only for a short time. When the winter is past they will come again on their shining wings, and once more we shall hear their musical twittering in the sky.

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about birds. Let them tell what they have learnt about the robin, starling, sparrows, cuckoo, pigeons.

(2) Let them tell what birds eat. What do birds eat in winter? Berries, seeds.

(3) Some birds do not eat food of this kind, but feed on flies and insects. There are no flies or insects in the winter, so what do some birds do? They fly away to warmer lands.

(4) Let them look at the coloured picture of the swallow again. What does this bird live upon? Let the children notice the widely opened mouth. Let them tell how the swallow catches his food as he flies with gaping bill, darting and skimming about. Why does he skim over water?

(5) Let the children describe the swallow, his weak thin legs, and big strong wings. Why weak legs and strong wings? Let the children tell the colour of the swallow, the wings and tail, long, strong shining black feathers.

(6) Let the children tell what happens to the flies and insects in cold weather. The poor swallows can get no food, so they gather together in bands. Where? Sometimes on telegraph wires. They fly away. Where? Let them tell something about the journey of the swallow. When does he return? How does he find his way? Lead children to see how wonderful it is that these wee birds can find their way so far.

(7) Let them tell of other birds that leave us, the cuckoo, the martin and sometimes the starling, etc.

(8) Teach these rhymes:

(1) THE SWALLOW

Fly away, fly away, over the sea,
Sun-loving swallow, for summer is done;
Come again, come again, come back to me,
Bringing the summer, and bringing the sun.

When you come hurrying home o'er the sea,
Then we are certain that winter is past;
Cloudy and cold though your pathway may be,
Summer and sunshine will follow you fast.

C. ROSSETTI.

(2)

The swallow is a mason,
And underneath the eaves
He builds a nest and plasters it
With mud, and hay, and leaves.

UNKNOWN.

(3) THE SWALLOW

The swallow comes! She comes, she brings
Glad days and hours upon her wings.
See on her back
Her plumes are black,
But all below
Are white as snow.

(From *Little Gem Poetry Books*. Bell.)

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **P**RACTISE the consonant sound *v* at the end of words. Remind the children that for this sound they must place the top teeth over the lower lip. Write these words on the board for the children to say, *give, love, over, wave, dive, live, waves, arrive, five, drive*.

(b) Let the children find out the sound which letter *a* has in the words on the picture card Fig. 968. Lead them to see that it is just the same as short *o*. In each case it is followed by *-lt*, and *alt* sounds in these words like *olt*, where *o* is short as in *on*.

Show them the picture card Fig. 969 or draw the pictures on the board. In these words *swallow* and *wallet* the *a* also sounds like short *o*.

Let them say all these words carefully. Other words in which this sound occurs are: *walrus, wallow, halt*.

(c) Remind the children that some words have silent letters. Revise (1) silent *l* in *half, calf, stalk, walk*. (2) Silent *gh* in *light, bright, flight*.

There are many words in which *t* is silent. By conversation bring in the word *often*. How many times have you been to the park? *Often*. Write the word *often* on the board and let the children sound it. They can see what letter is not sounded, *t*. Perhaps the children will be able to say why *t* is not sounded. It is much easier to say *of'en* than *of ten*.

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Help the children to find out other words in which *t* is not sounded. These can be learnt in groups:

rustle	often	glisten	fasten	bustle
nestle	soften	listen	hasten	hustle
whistle				

Let the children use some of the new words in sentences.

I *often* hear the *swallows* twitter.

Listen to the *swallows* twitter.

Some birds *whistle*. Leaves *rustle*.

Fasten your shoes. We use *salt* at dinner.

(2) Word Recognition

Continue the use of flash cards. Test the children with these phrases : *over the sea, in the autumn, in the spring, in the sky, through the clouds*. Flash some commands to the children : *whistle, laugh, cry, bustle about, listen, rustle the paper, hasten to me, fasten the door*.

(3) The Sentence Method

Let the children give sentences about the swallow. Write some on the board. Try to get the children to tell a story :

The swallows fly away in the autumn.

They meet first and talk to each other. What do they say ?

“ Twitter! twitter! last night I had to dart and dive ever so long before I found a fly.”

“ Twitter! twitter! we will fly over the sea to-morrow. Our wings are long and strong,” etc.

The children can make a little story of the going and returning of the swallows. This story can be written on a writing sheet and illustrated.

Tell the story of Wally's mistake. He found a big jar of salt on the table and he thought it was sugar because he could not read. Let the children retell the story. Who tried to save him from swallowing the salt ? Show them picture-sentence card No. 143. Let them talk about it. Can they read the word “ salt ” ? What is Ruth saying ? Read them the sentences underneath :

“ Stop, stop, Wally, listen to me. You have a spoonful of salt. You must not swallow it. See the word ‘ salt ’ on the jar.” Wally halted just in time.

Teach these sentences in the usual way, letting the children read the sentences altogether and then individually. Let them notice the sound of *a* in *Wally, salt, swallow, halted*, the silent *t* in *listen*. Help them if necessary over the word *spoonful*.

Tell the children the story of Walter and Vivien. They loved to sit on the top of an old shed and watch the swallows skimming over a pool of water and darting and diving about the sky. Walter used to whistle and Vivien made up stories about the swallow. Let the children retell the story. Get each child to tell a few lines. This can be done by

questions. If necessary the story can be told again to a group of the slower children.

Show them picture-sentence card No. 144. Let the children talk about it. Let some come out and describe the picture to the class. See that the children can use the phrases "a flock of birds," "a flock of swallows," "swallows darting about."

Read them the sentences:

Walter was whistling. "Listen," said Vivien. "I have made a song about the swallows."

"Swallows! sometimes you dimple the pond as you fly,
Sometimes you're lost in the blue of the sky."

Teach these sentences in the usual way. Make sure that the children understand them. How can a pond be dimpled? How does a swallow dimple a pond? What is a dimple? What does it mean when it says the swallow "is lost in the blue of the sky"?

Let the children notice the sound of *a* in *Walter* and *swallow*. The silent *t* in *whistling* and *listen*.

Tell the children *you're* is a short way of writing "you are." What letter is left out? How do we know that a letter is left out?

Let the children illustrate their sentences and do individual work as already suggested.

Let the children choose some picture-sentence cards that they would like to read aloud.

Revise some word lists.

(4) *Word Lists and Spelling*

Let the children make word lists for words like *salt* and *swallow*, where *a* sounds like *ø*. Figs. 970, 971 and 972. These are short lists so that they are easily remembered by the children. The children need only write *a* on their lists of words they have actually used or met with in their reading. Let the children make lists for words containing silent *t* as in Fig. 972. Let them add to the lists as they think of or find words.

Let the children learn the words in groups, as this is a great help to spelling.

SECTION IV : WRITING AND COMPOSITION

(1) **W**RITING and illustrating some new words: *swallow*, *salt*, *whistle*, *castle*, *wallet*.

(2) Writing and drawing some sentences (Figs. 973-975).

Let the children read these sentences before they write them.

(3) Let the children write their own sentences about the swallows or a little story. (See "The Sentence Method.")

(4) The copying of a rhyme or story or sentences from picture-sentence cards in "My Own Book."

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(5) Continue to teach joined handwriting. Let the children practise *swa* and *v* as in Fig. 976.

Writing Patterns (Fig. 977)

This is a simple pattern that little ones like. It consists of a row of *l*'s the right way up and then a row upside down. The children can draw these without turning the paper upside down.

Let the children invent some patterns of their own.

SECTION V: NUMBER

- (1) **C**ONTINUE counting exercises, forward and backward.
(2) Give a great variety of easy problems for oral work and plenty of practice in the addition tables. Teach also subtraction orally with easy numbers. Try to lead the children to see that subtraction is only the reverse of addition. If

$$5 + 4 = 9 \text{ and } 4 + 5 = 9 \text{ then} \\ 9 - 4 \text{ must be } 5 \text{ and } 9 - 5 \text{ must be } 4.$$

Some children grasp this in a month and some take at least half the year.

- (3) Give the children plenty of sum cards for individual work.

Fig. 978 shows a useful sum card. In these sum cards each of the numbers 9 to 4 will be analysed in order, thus $9 + 2$, $9 + 3$, $9 + 4$ to $9 + 9$.

Then $8 + 3$, $8 + 4$, $8 + 5$, $8 + 6$ to $8 + 9$
 $7 + 4$, $7 + 5$, $7 + 6$, $7 + 7$ to $7 + 9$

And so on to $4 + 9$.

On the last three cards of this series there can be a general revision.

- (4) Give the children further practice with 10's and units.

(a) Give the children a number of large and small sticks or large and small beans. The large sticks are to represent 10's and the small sticks or beans units. The children will also need plain paper as well as their ordinary arithmetic books. Let the children fold their piece of paper in half as shown in Fig. 979. Let the children make up sums with the sticks, using numbers under 5 for 10's and units as in Fig. 979. When they have done this, let them set down their sum as in Fig. 980. They must be very careful to set the units and 10's figures exactly underneath each other. This is the whole point of the lesson. They can then work the sum and as many others as they can.

(b) A Number Game. Let the children have cards and figures as shown in Fig. 981 and see how many they can match correctly as in Fig. 981. This is a good game for testing whether children can recognise the values of large numbers like 24, 36, 50, etc.

SECTION VI: *DRAWING AND HANDWORK*

(1) *Free Expression Work*

FREE expression work of swallows getting ready for their journey south.

(2) *Drawing to help Writing and Number* (Fig. 982)

- (a) A row of swallows discussing the time for their flight to the south.
- (b) A flock of swallows flying south. How many in a flock?
- (c) A telegraph post and wires, and a spire with swallows flying round.

(3) *Clay Modelling*

The swallow's nest.

(4) *Paper Cutting*

The swallow's nest under the eaves (Fig. 983). This exercise is useful for teaching the word *eaves*.

The wall of the house is cut from red paper, or paper coloured red. The roof is light brown and overhangs; the swallow's nest is cut from grey paper.

The various cuttings are mounted on blue paper, and the heads of the little birds drawn in black crayon. Instead of brown paper, the roof can be cut from yellow paper to represent thatch. If children are not good at paper cutting they can draw the swallow's nest under the eaves.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

CHRISTINA Rossetti's poem, page 1070. Some children represent the swallows and hide away in the "far south." The rest of the children walk about the room, discover signs of spring and call the swallows back. "Come again, come again, come back to us, bringing the summer, and bringing the sun."

Then the weather grows colder and the children tell the swallows to fly away. "Fly away, fly away, over the sea, sun-loving swallow, for summer is done." This little play gives opportunity for much free conversational expression about the coming of spring and the approach of winter.

(2) *Rhythmic Exercises*

- (a) Tossing and bouncing balls to music.
- (b) Flying like the swallow—darting about to music with arms outspread, resting, then darting off again.

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(3) *Playground Games*

Animal Chase. Two pens are marked at opposite ends of the playground. All the players except the catcher are placed in one pen and divided into groups. Each group is given the name of some animal. The catcher stands midway between the two pens. When he calls the name of an animal, all the players bearing that name must leave the pen and endeavour to reach the other pen without being caught. The one that is caught must become the catcher, and the catcher takes the name of the animal.

(4) *Songs*

“Good-bye Swallow.” See music on page 1080.

SECTION VIII : *STORIES*

THE TALE OF THE SWALLOW

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a tiny swallow in a nest. The nest was built of mud, and the mother and father swallows had placed it on an old beam in a barn. It was quite safe there. It had a soft lining of feathers and grasses. The baby swallow was very comfortable. He had a brother and a sister in the nest with him, and often they talked of how they would leave the nest one day and join the bigger swallows in the sky.

At last the great day came. The mother swallow made each baby climb to the edge of the nest and spread its wings.

“Fly!” she cried. “Fly!”

She gave each little swallow a push. They fell, but before they reached the ground they found that their strong wings had taken them out of the barn-door and up into the blue sky. They could fly! They could fly!

Oh, the joy of that first day on their strong wings, high in the air! Oh, the delight when they caught flies in their widely opened beaks! The tiny swallows thought that the world was beautiful and they were very happy.

The first little swallow soon left the others. He was a strong bird, and could fly high. He rose into the sky and circled about with many other birds. Another bird spoke to him.

“I have not seen you before, swallow. Have you just come from the nest?”

“Yes,” said the little swallow. He looked closely at the other bird, and saw that he was not quite like himself.

“What are you?” he asked. “You have a white patch on your back, which no swallow has, yet you have a forked tail and strong wings. Are you a swallow?”

“I belong to the swallow family, but I am not a barn swallow like

you," said the other bird. "I am a little house-martin swallow. Do you see those nests made of mud plastered against the walls of that house down below, just under the caves? Well, I was born in the first one you see there. My mother was a house-martin, and she, like all house-martins, likes to build her nest against a house. But you swallows like to build in barns or sheds. Still, we are cousins, little swallow. Will you play with me?"

The swallow and house-martin soon became friends. They flew after one another and called loudly in their pretty musical voices. "Feeta-feetit, feetafeetit!" they cried. And all the other swallows and martins joined in too, "Feetafeetit! Feetafeetit!" It was such a pretty, twittering sound to hear.

All the long warm summer through the swallow and martin played together. They hunted for the flies that flew in the air. They ate thousands of these. They caught the gnats that hovered over the surface of the ponds below. They loved to swoop close to the water, almost touching it with their wings or beak. They snapped up the flies there very cleverly indeed. They were as happy as the day was long. They hardly ever went down to earth, for their legs were not strong and their wings were quite tireless.

Then the nights seemed to become cold. There did not seem to be so many insects about. The swallow and the martin felt hungry.

"Soon there will be no insects at all," said the martin to the swallow. "We must fly away, swallow. Let us spread our wings and go with our friends to other lands, lands that are warmer and where we may find plenty of food to eat."

"Oh no!" said the little swallow. "I like this land. I want to stay here. I do not want to go away."

"But you must," said the wise little martin. "There is a cold winter here, when all birds shiver and there is only food to be found for those that eat seeds and berries. Even the clever little robin goes hungry and has to beg the boys and girls for bread. You must come away, swallow."

The swallows and martins gathered together on the telegraph wires. They sat there in hundreds, twittering excitedly, whilst the cold north wind blew steadily. Then all at once they rose into the air and flew to the south. They were off!

The swallow and the martin flew with their friends. The swallow was sad, but the martin twittered cheerfully to him. "You will come back again in the spring. You are not leaving for ever, swallow. Come back to our village next spring and I will meet you there. We will build nests and lay eggs. We will play together as we did this summer!"

And sure enough, when the next springtime came, the swallow returned to the village where he had been born, and there he met again his friend the house-martin. How do I know? Well, the swallow built a nest in my shed, and the house-martin built a nest under my eaves! So, you see, I know all about them, the pretty, twittering little birds!

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THE BOY WHO WOULDN'T READ

(STORY FOR PICTURE-SENTENCE CARD No. 143)

WALLY was a naughty little boy. He would *not* learn to read. He hardly even knew his letters, and he didn't try to learn them at all. His mother was very cross with him.

"What is the use of going to school each day if you do not try to be a good boy?" she said to him. "School is such a nice place. You should do your best there."

But still Wally wouldn't try. He was a little silly!

Now one day Wally went into the kitchen when no one was there. On the table was a big jar of white powdery stuff. Wally looked into the jar and sniffed at the white stuff. It looked like sugar! Oooh! How nice it would be to take a big spoonful of it! He did like sugar. It tasted so nice!

Wally took a spoon from the drawer. He dipped in into the jar. He stirred it round a bit. "What a lot of sugar," he thought. He filled the spoon with the white powdery stuff and lifted it to his mouth.

But was it sugar? On the jar was written a word. That word was SALT. Wally couldn't read it. He didn't even bother to try. He was so certain that the jar was full of sugar. Silly boy!

Just as he was going to put the spoonful of salt into his mouth his sister Ruth came into the kitchen. She was always a good girl at school and she could read quite well. She saw at once that the jar had "Salt" written on it and she shouted to Wally.

"Stop, stop, Wally, listen to me! You have a spoonful of *salt*. You must not swallow it. See the word 'salt' on the jar."

Wally halted just in time. He only tasted a tiny bit of the salt, and it *was* nasty!

"Oh dear!" he said. "I nearly had a spoonful of salt. I should have felt very sick."

Just then Mother came in and she was cross with Wally.

"You should not take things out of a jar like that," she said. "It is naughty. And look, Wally, if you had been a good boy at school and learnt to read, you would have seen 'salt' written on this jar. You had better learn to read quickly before you make another silly mistake!"

So Wally learnt to read, and now he can read "salt" and "sugar" very well. I wonder if you can too!

THE DARTING SWALLOW

(STORY FOR PICTURE-SENTENCE CARD No. 144)

WALTER and Vivien were always glad when the summer came, because then the swallows came back too. The children liked these pretty little birds best of all. They spent hours watching them, whistling to them and trying to twitter just like the swallows.

“ Let us climb on to the top of this old shed,” said Walter. “ We can watch the swallows easily from there, Vivien.”

So up they climbed, and sat there in the sunshine watching the swallows. How they wished that they could fly all day long too! It would be lovely to be high up in the blue sky! Sometimes the swallows flew down to the pond to catch the insects there. It was fun to see them snapping up the flies on the surface of the water. They were very clever, and only just touched the water with their wing or beak, making a little dimple or dent in the pond.

Walter whistled sweetly to the swallows. Vivien made up stories about them. She made up poetry too. Walter loved to hear her.

One day Walter was whistling. “ Listen,” said Vivien. “ I have made a song about the swallows. ‘ Swallows! Sometimes you dimple the pond as you fly, Sometimes you’re lost in the blue of the sky!’ Do you like that, Walter ? ”

“ Yes, I do,” said Walter. “ Make up some more.”

By the end of the summer Vivien had made up a lot of stories and poems about the swallows. But how sad the children were when they saw all their friends flying away southwards!

“ They have gone,” said Vivien. “ I do wish they would stay.”

“ Never mind,” said Walter. “ They will come back again. You have all your stories and poems in your head to remember them by, Vivien. You shall say them to me whenever you like! ”

Can *you* make up a nice little rhyme about the swallows? Try and see!

GOOD-BYE SWALLOW

ENID BLYTON

CECIL SHARMAN

Moderate speed Key Ab

VOICE

Good-bye swal-low, I'm sad to see you go, But

PIANO

p

you'll come back in Ap-ril, And nest a-gain I know!

mf

Fly a-cross the mountain, Fly a-cross the sea, Have a hap-py play time, And

p

then come back to me!

mp

Topic No. 73

Seed Travellers

SECTION I: *THE TALK*

(The teacher should have with her as many seeds as possible, particularly those mentioned in The Talk.)

IN late summer and autumn millions of tiny seeds go travelling to seek their fortune in the big world! They leave their mother plant or tree and go off by themselves. Why must they go? Why cannot they stay by their mother plant and grow there?

It is better for seeds to travel as far away as possible from the parent plant, for, if they grew close by, they would not get enough air space or moisture. So the mother plants prepare their seeds for travel, and they do this in many ways! Who can tell some ways?

We all know how the *wind* helps. We have seen the dandelion seeds blowing through the air, and we know how the wind puffs away at the dandelion clocks and sets the seeds sailing high in the air. Each little seed has a parachute of hair, and this helps it to travel a good distance. The thistle too sends its seeds sailing away; we have often seen the pretty thistledown come blowing past us.

The sycamore seeds or keys are taken away by the wind too. Who has seen them? (The teacher should show them if she has them, and this applies to all the seeds mentioned in The Talk.) Do you see the wings that help the little seeds to fly? Let us take off the papery wings. Now throw the little seed-lumps that are left high into the air. Do they fly? No, they fall straight to the floor. Here are some with wings. Throw them up. They sail down beautifully! We can see how useful the wings are to the seeds.

What other seeds have wings? The ash-tree gives its seeds wings. Who has seen the ash keys or "spinners"? (Show.) The elm-tree, too, gives its children wings. They fly through the air on the wind when it comes blowing along. The maple-tree has winged seeds also.

We have sometimes seen the grey plumes of wild clematis or old man's beard (traveller's joy) lying on the hedges in the autumn. Each tiny seed there has a silvery grey tail. (Show.) The wind takes hold of the

TWO YEARS IN THE INFANT SCHOOL

plumy tails and blows the seeds away. The willow-herb gives each of its seeds a downy plume too, and sends them travelling far and wide.

Now here is a ripe poppy-head. (Show.) I will be the wind and shake the head about. Do you see what is happening? Did you see little black seeds come flying out when the head was shaken? That is the way the poppy sends its seeds on their travels! Look at the poppy-heads closely. (Show.) Underneath the top part you will see a great many holes like tiny windows. These open when the seeds are ripe. Then the wind comes along and shakes the poppy head, and out fly the waiting seeds. That is a clever idea, isn't it?

Sometimes the *sun* helps the seed to travel. How does it do this? Well, it dries up the seed-boxes, and these often split or explode, so that the seeds inside are forced out with a jolt. The gorse does this to its seeds, with the help of the sun. Who has seen gorse pods? (Show.) Inside these little brown pods are kept the gorse seeds. The hot sun dries the pods and suddenly they split and twist up, so that the seeds are popped out sharply! What a funny way to send them travelling! The sweet pea in our garden does this too. Who has seen the brown twisted pods? Look in your garden at home and see if you can find some.

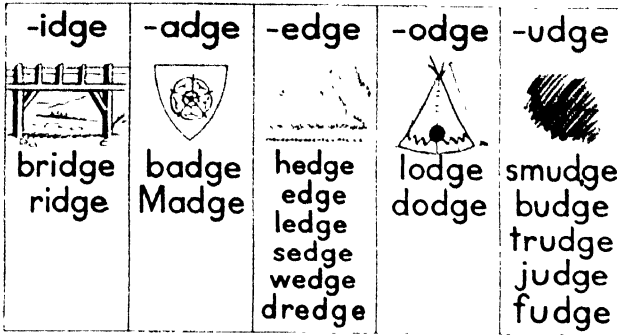
The violet squeezes its seeds out sharply. (See Topic 56.) So does the pansy. (Show.) See how the pansy seeds are filling these little boats! When I press the sides of the boats, watch what happens! There! The seeds have shot out! Did they hit anyone? The pansy means to send her seeds as far away as possible, doesn't she?

Sometimes the mother plant gets *our* help for her seeds. The birds help sometimes too. The hips and haws are often planted by the birds, and so are sweet fruits such as the cherry. The bird picks a cherry and goes off with it. It sits on a bough and pecks away at the sweet juicy part. It drops the stone in which is the precious seed. The seed grows where it has been dropped! It has travelled a long way from the mother tree, with the help of the bird!

Birds eat hips and haws, stones, seeds and all, but their bodies cannot digest the stones or hairy seeds, so these are cast out by the birds, and where they fall they grow. What good friends the birds are to trees! We too eat juicy fruit and throw away the stones. The squirrels find and hide the hazel nuts, and often forget where they have hidden them, so that they grow up in the woods, tiny little hazel seedlings.

There is another way in which the mother plant makes us help her, and that is by carrying her seeds away with us as we pass! The goose-grass, or cleavers as we call it, because it clings or *cleaves* to us, grows tiny hooks all over its seeds, and as we pass, these hooks catch in our stockings, and we go off with them. We brush them off when we see them, and where they fall they grow! They may have travelled many fields away, on our stockings! Our dog has them on his fur too. He helps as well! So do the sheep.

The burdock grows hooks also, and so does the geum. We carry them about on our clothes, or the sheep carry them in their wool, and when



985

$$\begin{array}{rcl} 9 & + & 2 = 11 \\ 8 & + & 3 = 11 \\ 7 & + & 4 = 11 \\ 6 & + & 5 = 11 \end{array}$$

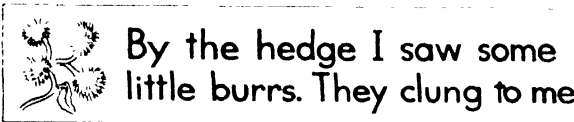
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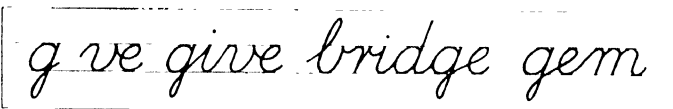
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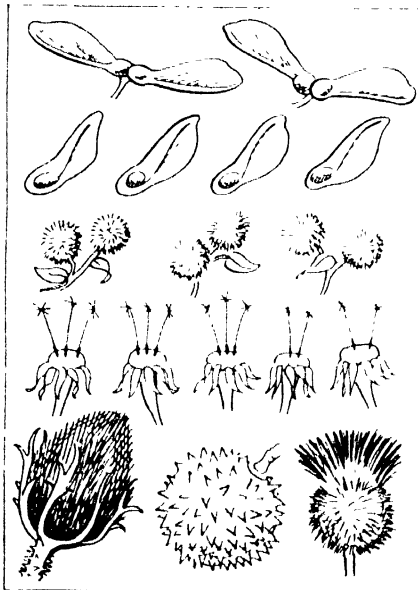
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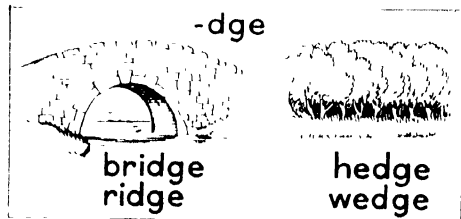
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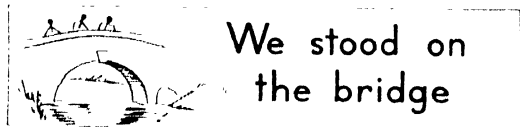
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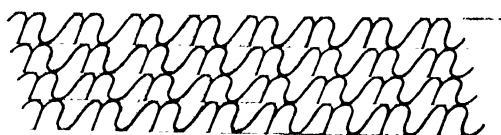
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984



986



990

Figs. 984-995

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they fall, they lie on the ground, put out tiny roots, and, next spring, there are hosts of new plants growing, far from the mother plant!

When next we go for a walk we will collect as many seeds as we can and bring them to school. We will see how many of them use the wind to help them on their travels, and how many of them use the sun, or even ourselves. It will be fun to make a fine collection!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about what they see if they walk along a country lane or park. Encourage them to pick up and bring to school whatever leaves, seeds, nuts and acorns, etc., may be in their path.

(2) Let the children tell about any seeds they know, peas, acorns, etc. Remind them of talk on plums, etc., fruits are seed cases.

(3) Let the children tell why plants have seeds.

(4) Why do plants scatter their seeds?

(5) Let them tell how seeds are scattered by the wind.

Winged Seeds. Let the children name some: Ash, sycamore, elm, etc.

Plumed seeds: dandelion. Let the children tell what they remember of their lesson on the dandelion (Topic 15). Let them describe the plumed seeds of the dandelion, and name other feathery seeds, thistle, etc.

Why do dandelions and thistles grow in such profusion?

(6) Let them tell other ways in which seeds get scattered: (a) By popping out. (b) What seeds are carried by animals? (c) What seeds are carried by birds? Are seeds ever carried by people?

(7) Let them look at the coloured picture and talk about it. How many travelling seeds can they see? Let them tell how each seed travels.

(8) Teach these rhymes:

(1) THE SEEDS GO TRAVELLING

On their autumn travels the tree seeds go.
With broad wings some of them fly;
Singly, in pairs, and in crowds they blow
As the winds go sweeping by.

Hither and yon on the passing breeze,
Some feathery seeds they float;
Like tiny airships are some of these,
And there goes an elfin boat.

Its sails are set as it glides away
In quest of some place to grow;
For some far-off port it is bound to-day;
Just where, no one can know.

With the aid of a trick a clever seed
 Oft steals a passing ride
 On the backs of a bird or beast it will speed
 To travel far and wide.

Nut seeds in coats are wrapped up well
 Till Jack Frost takes a hand
 With squirrels in opening the woody shell
 And sowing them over the land.

UNKNOWN.

(2) SONG OF A SEED

Scatter me far and scatter me well,
 Oh winds of autumn, o'er dale and hill;
 Tho' your hand is rough and your breath is chill,
 Gladly I fly over vale and dell.

(3) BABY SEEDS

In a little cradle, snug and warm,
 Baby seeds are waiting, safe from harm,
 Open wide the cradle, hold it high!
 Come, Mr. Wind, and help them fly.

(*Little Gem Poetry Book.* Bell.)

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the soft sound of *g* in *gentle, George, giant, gem*. Remind the children that we make the sound with our tongue and teeth. Let them also read these words, *cage, rage, huge, wages, page, sage*. These words should be written on the board for the children to say as a help to spelling. Children confuse words spelt with *g* and *j*.

(b) Teaching the new sound: *-dge*. Show the children the picture of a bridge. Let them tell the name. The children will probably give the sounds as *brij*. Print the word *bridge* on the blackboard for them to see. Let the children run the sounds of *d* and *g* together. Ask them what sound is obtained. The sound is very like *g* or *j*. Draw the children's attention to the final *e*, and teach *bridge* as a whole. Teaching it this way is a help to spelling, as children will not forget the final *e* when they are using the words later. Let them look at and read the other words on the picture card Fig. 984.

Let the children put the different vowels in front of *-dge* as follows.

-Adge, -edge, -idge, -odge, -udge. Let the children see how many words they can build with this foundation, for example: *Madge, ledge, ridge, lodge, nudge*.

When a large number have been made or found the children can

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make word lists in their spelling books. Let the children use some of the words in sentences:

Madge walked over the *bridge*.
I saw some dandelion seeds by the *hedge*.
I have a pot of flowers on my window *ledge*.
He sat on the *edge* of the chair.
He made a *smudge* on my book.
All the girls at my school wear a *badge*.

(2) *Word Recognition*

Continue to revise with the flash cards all difficult words. Revise these words: *to, do, who, whose, lose, move*.

Play some games with the flash cards, for example: the teacher takes a packet of flash cards. She flashes the cards and calls upon the children in rotation to read the words; the child who reads the word correctly gets the card. In case of failure the teacher passes on to the next child. At the end of the game the pupil who has the most flash cards wins.

Continue to flash commands. These are always enjoyed by the children and give exercise. They form a welcome relief if the children have been sitting for some time over their work. Here are some commands: Tap the bell. Clap your hands. Open the door. Fly like a winged seed. Run on tip-toe. Move the table. Undo your shoe.

(3) *The Sentence Method*

Let the children give sentences about travelling seeds. Encourage them to give a sentence about every seed they know, so that a summary grows up upon the board. Suitable drawings will make each sentence more interesting. The following are some useful sentences:

The maple seed has two wings. The wind blows it off the tree and it sails to the ground.

The pine seed has a wing too.

Dandelion and thistle seeds fly in the air like kites.

Hazel nuts and acorns are carried about by the squirrel.

The burdock plant has little burrs. These seed cases have hooks. They grow so low that they can hook on to the wool of the sheep or the fur of the rabbit.

These sentences make an interesting reading sheet. There can be a drawing for each seed mentioned.

Tell the children the story of Madge and George. George liked to walk along the edge of everything. The edge of the pavement, the edge of the grass and even the very edge of the bridge. Let the children tell what happened to him one day, when he and Madge went over the bridge to the meadows to pick dandelion clocks.

Show them picture-sentence card No. 145. Let them talk about it. Where exactly has George been trying to walk?

Read them the sentences at the side:

George walked along the edge of the bridge and fell into the muddy

water. "I do not like mud," he cried, "I will not walk on edges any more."

"Never mind," said Madge, "Mother will make you clean again, and my dandelion clock says it is time for tea."

Teach these sentences in the usual way. Let the children notice the silent *l* in *walked* and the sound of *a* in *walked*. Let them notice the new words: *edge*, *bridge* and *Madge*. *Water* has been learnt as a "Look-and-say" word.

Let the children notice that *a* has the same sound in *walked* and *water*, and both begin with *w*.

Revise if necessary the *ea* (*ē*) in *clean* and *tea* and the *ai* (*ā*) again. The word lists for these words can be revised if necessary.

Tell the children the story of how Peter, Dick and little Georgy played that they were boy scouts. Each pinned a maple seed on his coat for a *badge*. Let the children retell the story. What did they find when they crawled through the hedge? Show them picture-sentence card No. 146 and let them talk about it.

Read them the sentences underneath:

They trudged up the steep field to the hedge. Peter began to crawl through a hole in it, followed by Dick and little Georgy. "I can hardly budge," called Peter, "the hole is so small. Mind you do not lose your badges when you crawl through."

Teach these sentences in the usual way. The individual reading of the card by each child is of great importance. Let the children notice the new words: *trudge*, *hedge*, *budge*, *badge*.

Through they have learnt as a "Look-and-say" word. It is often a difficult word to some children and will be dealt with again later.

Revise if necessary the *-aw* list of words: *crawl*, *bawi*, *shawl*, *draw*, *daw*, *caw*, etc.

The word *lose* may bother them because it has the sound of *oo*, and *hole* of course the long *o* sound. Remind the children that in some words where it looks as though *o* ought to be long it has the *oo* sound, as in *to*, *do*, *who*, *whose*, *lose*, *move*.

The rest of the words should be found easy. The slow children may need to revise the *ie = e* word list: *field*, *shield*, etc.

Continue individual work in all the ways suggested.

(4) Word Lists and Spelling

Let the children make word lists for words ending in *-dge* as in Fig. 985. When they have collected a number of words they can write them in their spelling books.

SECTION IV: WRITING

- (1) **W** RITING and illustrating some new words: *bridge*, *hedge*, *badge*, *smudge*.
- (2) Writing and illustrating some sentences (Figs. 986–988).

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Let the children read their sentences before they write them, and when they have written them.

(3) Let the children write their own sentences about travelling seeds.

(4) Let the children choose some picture-sentence cards to copy or let them copy some sentences from their reading books. This is always a valuable exercise, as the child must read carefully to select his sentence.

(5) Let the children write the day and the date.

(6) Continue to teach joined handwriting. Practise *g*.

Let the children notice the straight down stroke, and the way to turn; practise *ve*, *give* and *bridge* (Fig. 989).

(7) Practise figures. Continue practice in writing numbers in columns, taking care that the columns are correctly placed, units directly under units and tens under tens.

A Writing Pattern (Fig. 990)

A simple but effective pattern made by rows of *n*'s. An excellent pattern for helping the formation of a good cursive hand. It can be coloured in many interesting ways.

SECTION V : NUMBER

(1) CONTINUE counting exercises.

(2) Subtraction with a carrying figure. Let each child have a piece of cardboard divided into half by a vertical line as in Fig. 991. The columns are labelled *T* and *U*, for "tens" and "units." Each child should have sticks of 2 colours, red and blue, and small elastic bands or pieces of thin wire. The red sticks are to be used for the 10's, and the blue for the units. Take the sum $16 - 9$. Ask the children how they can set this sum out on their cards. How will they arrange their sticks? One bundle of 10 (red sticks) and 6 loose ones. Let each child tie up the 10 sticks and put the *one* bundle in the 10's column: 6 loose sticks are placed in the units column as in Fig. 991. How many sticks are to be taken away? Let the children put the 9 sticks in the units column. Can the 9 sticks be taken away from the 6 sticks? Why not? What is the biggest number that can be taken from the 6 sticks? What shall we take the 9 from? Before we can take 9 sticks away from the 10 bundle, what must we do? We must unfasten the *one* 10 bundle and make it into 10 loose sticks or "*ones*." Let the children do this. Now we have made the 10 bundle into loose "*ones*," what must we do with them? They cannot stay in the 10 column unless they are tied up. We put the 10 loose sticks into the units column. Now how many units have we? We have 16 units. We can take 9 from 16. An easy way to take 9 from 16. Say 9 from 10 leaves 1, and the 6 makes 7. Now what is 9 from 16?

The teacher must make sure that the children understand they are taking 9 from 16, or she will find that the children take 9 from 10 only.

Write it on the board for them thus :

$$10 + 6 - 9$$

It is important in these exercises that all the sticks in the 10's bundles should be the same colour, but the loose sticks must be another colour. The child can then see at a glance which sticks have been transferred from the 10's to the units. Before any written exercises are attempted a number of examples should be worked orally in the manner described above.

(3) For practice in addition, take the number 11. Let the children notice and learn that $9 + 2$, $8 + 3$, $7 + 4$, $6 + 5$ always make 11.

Let them write it as in Fig. 992. They always find this interesting.

(4) Let them make up some addition and easy subtraction sums and work them. One can often tell from these the child's grasp of numbers.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of seeds blown about by the wind, or squirrels gathering nuts, etc.

(2) *Drawing to help Writing, Number and Observation* (Fig. 993)

(a) Some maple seeds with their 2 sails. How many sails have 6 maple seeds?

(b) A row of pine seeds. Each has one wing.

(c) Some little burrs of the burdock.

(d) Dandelion seeds.

(e) The big burrs of the teasle.

(f) The horse-chestnut burr which is like a ball covered with prickles.

(g) Let the children draw any other seeds that they know, the thistle, etc.

(3) *Paper Folding*

A packet of seeds. Fold a square in halves along its diagonals as in Fig. 994. Fold A to a point E just above where the diagonals cross. Open. Fold B to about F. Open. Fold C to H. Keep folded. Fold B over again and close up A. Fasten with gum as in Fig. 995. Fold D down well over the points, Fig. 995. Open. Cut off shaded portions with scissors. D forms the flap. Let the children print the name of some seeds on their envelopes.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

LET the children pretend to be leaves scattered by the wind. They can say the words of rhyme (2), page 1085, as they fly about the room.

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(2) *Rhythmic Exercises*

Tip-toe marching. Let the children stamp foot and clap hands on the fourth beat.

(3) *Playground Game*

The Four Hunters. Draw 4 squares in chalk on the playground, large enough to hold 10 or 12 children. Put a hunter in each square. The four hunters should be good runners. The rest of the class skip round in a big ring, without joining hands, one behind the other. When the teacher blows a whistle the "Hunters" rush out of their "homes" and catch as many "animals" as possible before they can reach a safe place, one of the walls of the playground. All those who are caught return with the "Hunters" to their "homes." The game is repeated several times. At the end the "Hunters" count their "animals" (hares or rabbits) and see who has caught the most.

(4) *Songs*

"Sycamore Keys." See music on pages 1094-1095.

SECTION VIII: STORIES

THE FOUR SEEDS

(STORY FOR COLOURED PICTURE)

ONCE upon a time an elderberry tree grew next to a big sycamore tree. Below was a fine gorse bush, and nestling by the gorse bush was a clump of goose-grass, whose leaves often caught on the fur of the rabbits that lived in the burrow under the bush.

When the autumn came each of the trees, the bush and the goose-grass grew most excited, for they all had seeds or fruits.

"I shall send my seeds sailing away as far from myself as possible," said the sycamore tree. "I don't believe in dropping my seeds just below myself. If they all grew close around me there would not be room for any of them to breathe or grow properly. I shall send them away."

"So shall I," said the elderberry tree. "It is stupid to let one's seedlings grow too close to each other. They must all go away elsewhere."

"I too think it is a good idea to send our seeds away," said the gorse bush. "I am quite ready to send mine."

"And so am I," said the small goose-grass below.

"Dear me!" said the sycamore tree, in surprise. "We are all of the same mind! But I am sure that I have the best idea to send my seeds a-travelling! I have given them wings! When the wind blows I shall let them fly off, and they will sail away ever so far! Look!"

The wind blew—and the sycamore showed the others how she had prepared her seeds for travelling. Some of them flew off, twisting round and round in the air on pretty, papery wings. The sycamore tree was proud.

"My seeds will blow the farthest away!" it said proudly.

"Wait and see!" said the elderberry tree. "I get the birds to help me. I make my seeds a nice, sweet, juicy covering which the birds like very much. They scatter my seeds far and wide for me. Watch! Here come a fat thrush. See what he does!"

Down flew a freckled thrush. He pulled at some of the ripe purple berries on the elderberry tree, and flew off with them in his beak. He meant to peck them and get the juicy sweetness from them. Some of the seeds would fall to the ground and grow there, far from the mother tree.

"There you are!" said the elderberry tree. "I am quite sure my seeds will go farther than anyone's!"

"What about mine?" asked the prickly gorse bush below. "The sun is very hot to-day and I shall send my seeds a great way."

"How will you do that?" asked the elderberry tree.

"Watch and see," said the gorse bush. It had many brown pods, and, as the sun shone down more and more hotly, these pods suddenly split in half and twisted themselves up sharply, so that the black seeds inside shot out like bullets from a gun!

"Isn't that clever?" said the gorse bush, proudly. "My seeds have gone ever so far away."

"Ah! But what about *my* seeds!" said the small goose-grass below the gorse. "I have a much better idea for sending them on their travels than any of you have! All my seeds have tiny hooks on them, and when anyone passes by, these hooks catch on to their fur or their clothes, and off go my seeds, sometimes for miles! Now watch! Here comes a dog. See my seeds catch on to his legs!"

The dog came by. His hairy legs touched the goose-grass. One of the seeds took hold of his fur with its hooks, and off went the dog, carrying on his leg the seed of the goose-grass, although he didn't know it!

"Very clever," said the sycamore tree. "I wonder whose seeds will go the farthest. We will ask the blackbird to find out for us in the springtime."

So they asked him, and he set out to find the seeds of the sycamore, the elderberry, the gorse and the goose-grass.

And will you believe it, they were all growing together away in the next field!

The wind had taken the sycamore seeds and floated them into the field. The thrush had dropped some elderberry seeds there too. The gorse seeds had popped out so sharply that they had actually gone over the hedge into the field, and the dog that had taken away the goose-grass had rubbed off the seeds in that field too. So there they all were, growing into fine little seedlings!

"Your ways of travelling are each as good as one another!" said the blackbird, whistling gaily. "It doesn't matter whether you use the wind or the sun, birds or animals to help you, your seeds get scattered just the same!"

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FOOLISH GEORGE

(STORY FOR PICTURE-SENTENCE CARD No. 145)

GEORGE loved to walk on the edges of things. He never walked on the middle of the pavement, but always on the very edge. Sometimes he slipped into the gutter, but he didn't mind that. Back he went to the edge of the kerb again! He liked walking on the edge of the grass too, and Daddy was cross with him because he said he spoilt the nice cut edge of the lawn.

"But I do so like walking on edges," said George, to his sister Madge. "It is such fun."

He walked on the edge of the fender and nearly fell into the fire! He walked on the edge of his bed and fell off! What a boy he was for walking on the wrong part of the path, the grass and everything!

One day Madge saw a lovely field of dandelion clocks. "Oh look, George!" she cried. "The dandelions have hundreds of fluffy seeds, all ready in their white clocks for the wind to blow them away. Let's go and pick some. I love to puff them."

So off they went to pick the dandelion clocks. On the way to the field they had to cross a bridge, and of course George wanted to walk on the very edge of it, outside the hand-rail! It was dangerous, and Madge told him so. But George would not listen to her.

"You run across and pick a clock and let me do what I like," he said.

George walked along the edge of the bridge, and fell into the muddy water. "I do not like mud!" he cried. "I will not walk on edges any more!"

"Never mind," said Madge, "Mother will make you clean again, and my dandelion clock says it is time for tea!"

She picked George up, and dear me, how wet and muddy he was! Madge picked another dandelion clock too, and let George blow it, one, two, three, four, five! Tea-time!

So home they went, and Mother dried George and made him clean.

"It is a good thing the stream was not deep," she said.

"I will never walk on edges any more!" said George. And I don't suppose he ever did, do you?

THE THREE LITTLE SCOUTS

(STORY FOR PICTURE-SENTENCE CARD No. 146)

PETER, Dick and Georgy thought they would play at being boy scouts. That would be fun!

"What scouts shall we be?" asked Peter. "Most scouts wear a badge telling what they are, eagle scouts, or lion scouts, or something."

"Look!" said Dick, picking up some winged seeds from the ground,

"Let us have these maple seeds for badges. They will make fine badges, if we pin them on. We will be the maple-seed scouts! That would be a good name!"

So they each pinned a maple seed to their jerseys and coats. "Now what shall we do?" asked Georgy.

"We will go up the hill and crawl through the hedge at the top," said Dick. "I have often wanted to see what is on the other side! We will do some real scouting!"

So off they went. They trudged up the steep field to the hedge. Peter began to crawl through a hole in it, followed by Dick and little Georgy. "I can hardly budge," called Peter, "the hole is so small. Mind you do not lose your badges as you crawl through."

The little boys crawled right through the thick hedge. On the other side was a cornfield, the ripe corn waving in the breeze. Something lay glittering on the path that ran by the field. Georgy picked it up.

"It's a lovely pocket-knife!" he said. "I believe it belongs to Farmer Straws. I heard my Daddy say the farmer was very upset because he had lost it. We had better take it back to him."

So they ran down the hill again and went to the farm. Farmer Straws was there, and the three little boys told him how they had been playing at scouts, and showed him their maple-seed badges. Then they showed him the knife they had found.

"Yes, that is my knife!" said the farmer, in delight. "What good little scouts you are! Here is a penny for each of you! You have done a good deed to-day! See you do one every day!"

"We will!" said the maple-seed scouts, and they all ran off to spend their pennies. They *were* pleased!

SYCAMORE KEYS

ENID BLYTON

CECIL SHARMAN

Lightly and without hurry

Key Eb

VOICE

PIANO

mp If ev - er a pix - y

p (Tick-tock, Tick-tock) *mp*

los - es the key, That winds up her clock at night, She

scam - pers off to the syc - a - more tree, And there, to her great de -

Bb 1
mf - light, She finds on the dew - y grass a - round, A hun - dred keys or

Sycamore Keys (cont.)

more — That have flut - tered light - ly, down to the ground, A

p

day or two be - fore. — She choos - es three or four she knows, Will

mf

fit her clock with ease. — Then off she runs on her tip - py toes, To

mp

try all the syc - a - more keys.

pp *mf*

Topic No. 74

Plants that Store Food

SECTION I: *THE TALK*

TO-DAY we are going to talk about vegetables. What are vegetables? Who knows some of their names? We have vegetables very often with our meat for dinner. Mother cooks us potatoes, turnips, carrots, cabbages, beans, onions; there are such a lot of different vegetables, and they all taste most delicious!

Some vegetables are green, such as the cabbage, curly kale, and spinach. Others are quite different, they are fat, and are other colours, not green. The beetroot is a lovely red. The carrot is a red-orange. The turnip is white, and so is the potato.

How is it that these vegetables are so nice and fat, full of good food for us? It is because the plant to which they belong needs to store up food for the next year, so it puts all its good food into the carrot, the potato, or the turnip that we eat. The more food the plant stores away, the bigger its storehouse grows! That is, the bigger the carrot, the turnip, the beet or potato grows! Suppose that a plant, a carrot, for instance, is in a good piece of ground and is able to gather a great deal of good food ready to help its new leaves and flower next year; it sends this down into its root and the carrot grows and grows until it is long and fat, and when we pull it up we say, "What a fine carrot! This will make us a good dinner!" We eat the food that the carrot has stored away for itself.

That is why we grow carrots, and other root-crops, as we call them. We know that these plants will store up a great deal of good food, and that, when we pull them up, we shall enjoy that food ourselves. It will be good for us. So we plant carrot and other seeds, thin out the seedlings when they sprout, keep them weeded well, and watch to see how fat the root-part is getting as the plant sends down good food to store there. When there is a great deal of food in the storehouse, we pull up the plant, cut off the leafy top, and cook the carrot!

Potato plants store up food for themselves in the potatoes we know so well, though they do not do it in quite the same way as the carrot and turnip do. We dig up the potatoes when the right time comes, put them

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into a sack, and keep them until we need to use them for dinner. Sometimes, when they are kept too long, we discover that each potato is sprouting from its "eyes"! The potatoes are trying to become new little potato plants. They have plenty of food to feed a new plant, and so, from their sprouting points, the "eyes," they are already sending up new shoots! We must eat them before they do that, or else the goodness of the potato would go into a new plant, and we should find the potato itself getting small, dry and useless.

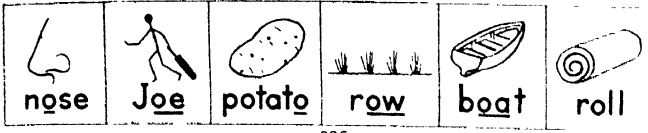
If we left our carrots, beetroots and other root crops in the ground and did not dig them up to eat, we should find them all sending up fine new leaves the next spring, and flowering beautifully. We should see quite well then that the food stored up in the root-part was being used to feed the new plant and to help it to flower and make good seed, for the fat turnip, the red carrot, and the juicy beetroot would be getting smaller and smaller as the good food in them was used up by the leaves and flowers. They would shrivel up by the time the plant made seed.

The onion stores up food too. (See Topic 45.) It does it in a different way from the turnip or carrot, for the onion, as we know, is a *bulb*, like the daffodil. It is made up of firm, fleshy leaves, arranged over one another in layers. Who has had an onion cooked, and eaten it for dinner? Did you notice how it fell to pieces under your fork, each piece being a fleshy, juicy grey-white leaf, most delicious to eat, because it was full of goodness? The onion plant stores away a great deal of food in those fleshy leaves of the underground bulb, ready for the new plant the next year, but, of course, we dig it up before the plant uses the food, and eat it ourselves.

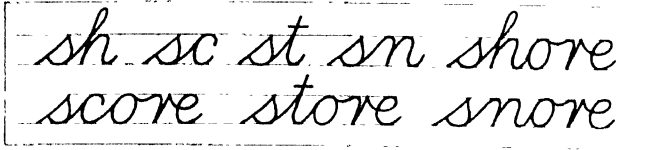
The potato is really a swelling on the underground stem of the plant. Each potato plant sends food to its underground stems, and here and there on the stems big swellings grow, and these swellings are the potatoes we eat! Have you seen potatoes being dug up? You will have noticed, then, what a number of potatoes one plant will produce, each of them a storehouse of good food. (Teachers may further like to explain that the reason a potato grows shoots from its "eyes," which are really *buds*, is because the potato itself is part of a *stem* and, as we know, stems produce buds.)

If we look at a turnip, or an onion, we shall see some small, thread-like roots growing underneath. These little rootlets collect moisture and food from the soil and help to gather food for the storehouse too.

Nearly all the fruits, nuts and vegetables we eat collect food for themselves, and, when we pick, gather or dig the fruit, nuts, roots and grain that we have for our meals, we are doing so because we want to use for ourselves the good food that the plants, in one way or another, have gathered and stored for themselves.



996



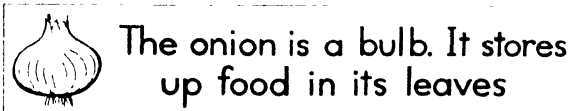
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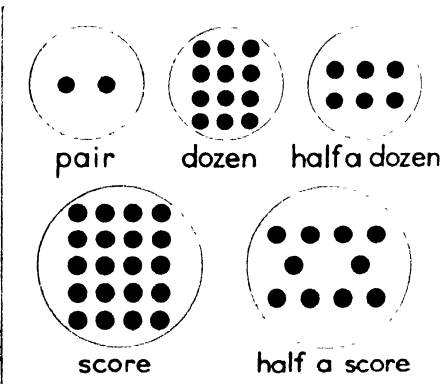
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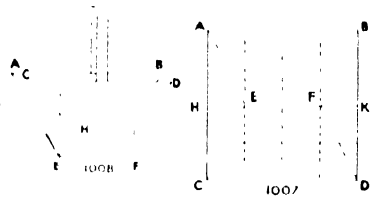
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tr _____
pl _____
sh _____
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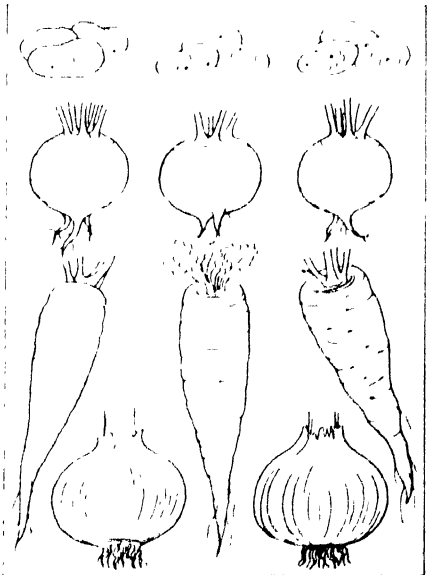
1001

3	5	6	9
2	7	6	1
8	4	4	3
2	5	4	8

1004



1003



1006

FIGS. 996-1008

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SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about the vegetables they know. Let them name as many as they can, and write them on the board. Make a list of vegetables that are *not* green: potatoes, carrots, etc.

(2) Let the children describe especially carrots and turnips, shape and colour. What are they really? A storehouse of food for the plant. What part of the plant is the carrot we eat? Let the children tell about the little thread-like roots that collect the food. When the flowers and seeds grow, the carrot and turnip shrivel up and become quite small. Why?

(3) Let the children talk about potatoes. The potato stores food in its stem. What are the "eyes" we see on the potato?

(4) Remind the children of their lesson on bulbs. Bulbs are store-houses of food for baby plants. Let the children name all the bulbs they know.

(5) How these stores of food are useful to us: roots, stems, seeds and bulbs. Which of these are grown on purpose to provide food for men and animals? What animals like carrots and turnips?

(6) Remind the children of the hazel nut. Certain seeds such as nuts are pleasant and good to eat.

Plants are careful and thrifty, they store up food for future use just as men and squirrels do.

(7) Let the children talk about the coloured picture. What vegetables can they see? Questions on colour, shapes, etc.

(8) Teach these rhymes:

(1) SHOPPING AT THE GREENGROCER'S

To the greengrocer's shop let us go,
He has nice new potatoes, I know,
Slim red carrots pulled up from the ground
'Tomatoes, turnips and onions round!

(2) A BIG FAT POTATO

A big fat potato lay down on a clod
In the shade of some burdock and tall golden-rod,
And he dreamed he was king of the whole garden plot.

When he whistled the radishes knew they must dance;
When he tooted his horn the carrots must sing
To a vegetable crowd gathered round in a ring.
He made all the cabbages stand in a row
While a sunflower instructed them just how to grow.

LEROY F. JACKSON from *Peter Pater Book*.

(3) WHAT WE'RE THANKFUL FOR

Onions with their silvery shine,
Ripe tomatoes off the vine,
Cabbage white and firm and sweet,
Large potatoes good to eat,
Parsnips yellow as the sun,
Beets delicious, every one,
Turnips, firm and hard to beat,
Carrots juicy, plump and sweet
Help our fine thanksgiving treat.

R. M. SEAFORTH.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

REVISE all the sound combinations of long *o*. Let the children read the words on the picture card (Fig. 996). In each there is the sound of long *o*, but in each word there is a different group of letters.

The children will know why *o* is long in the first word because of the effect of the final *e*. Let them think of other words like this.

In a few words like *Joe*, *hoe*, *goes*, *doe*, the *e* follows the *o* directly and has the same effect.

In the third word the children know that final *o* is often long, as in *so*, *go*, *tomato*, *piano*, and long vowels are often found at the beginning of long words or words of two syllables, *grocer*.

In the fourth word a letter *w* after *o* gives the long sound. This is nearly always at the end of the word or in words of one syllable. Let the children give as many examples as they can. Some children may remember the exceptions, the *cow ow*.

In *boat* the *o* is made long by the silent *a* that follows it. Let the children tell similar words.

In the last example remind the children that *o* is generally long before two consonants: as *gold*, *sold*, *host*, *post*, *roll*, *cold*, *bold*, *old*, *told*, *both*, etc. Let the children make lists of each kind of word or revise the lists already made.

(b) Let the children tell the other sounds of *o*:

Short *o* in *hot*, *pot*, *clot*, *plot*, *rod*, etc. Short *u* in *monkey*, *carrot*, *honey*, *money*, *son*, *ton*, *onion* (two short *u*'s), *love*, *dove*, etc.

The sound of *oo* in *to*, *do*, *lose*, *who*, *move*, *prove*.

(c) Teach the new phonogram, *ore*.

Remind the children again of the rule that *e* at the end of a word changes a short vowel sound into a long one, or makes the letter tell its name. Then let the children sound the phonogram. Let them give the true sound of *r*. Do we sound it like this in the phonogram? We do not use the rolling sound, but if there is a Scotch child in the class, children

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will notice that he does. Let the children learn the word *ore* as a whole, and help them to think of other words like it:

store	score	shore	before	bore
more	tore	wore	sore	snore

Let the children use the words in sentences:

The greengrocer has a *store* of potatoes.

I *wore* my new dress.

Please may I have some *more* onions?

I *tore* my dress.

A *score* is twenty. I like to play on the sea *shore*.

I finished *before* you. He *bored* a hole in the wood.

My little dog sometimes *snores*.

(2) Word Recognition

Continue to use the flash cards. They can be used in the playground as well as the classroom. Revise old words, and teach the new words with the help of the flash cards.

(3) The Sentence Method

Let the children give sentences about vegetables. Encourage them to tell short stories about the carrot, the potato and the onion. These have three different kinds of storehouses, one in the root, one in the stem and one in the leaves. The following are sentences that may be got from the children.

Here is a carrot. It is a storehouse of food. It gets all the food it can by means of its little roots and leaves. It keeps this food in a root that swells out more and more as it gets filled. The food is for the new leaves and flowers that will grow next spring.

The carrot is long and slender. It tapers to a point. It is red orange in colour.

The potato is another careful plant, etc.

These little stories with suitable pictures can be printed on cards for reading sheets. They can also be used for writing copies.

Tell the children the story of the two little rabbits who quarrelled over a carrot. One *saw* it first and one *grabbed* it first. To whom did it belong? This is a good story for the children to act, as the rabbits go to several creatures to ask their advice. Let them first retell the story, each child as far as possible supplying some details, and then act it. Show them picture-sentence card No. 147. Let them talk about it. They will be very pleased with the picture of the two little rabbits dressed like ordinary people.

Read them the sentences underneath:

"The little rabbits both held on to the carrot. It was a lovely carrot, young and fresh, and with pretty green leaves. They tore the pretty leaves."

Teach these sentences in the usual way. Let the children notice that

they can find all the sounds of *o* in this sentence: Long *o* in *both*, *lore*. Short *o* in *on*. *oo* in *to*, and short *u* in *carrot*, *lovely*.

Let them notice the sound of *y* in *young* and short *u*. The *o* is not sounded.

Remind them if necessary of the sound of *ea* in *leaves*. Tell the children the story of the Big Fat Potato. This is another story that they will like to act. The children can be divided up into groups, each group representing vegetables of some kind. One child is the Big Fat Potato. The "carrots," etc. dance or perform any action he commands. Show them picture-sentence card No. 148. They will enjoy looking at the Big Fat Potato as he lies asleep.

Read them the sentences underneath:

"A big, fat potato lay down on a clod.

In the shade of some burdock and tall golden-rod;

And he dreamed he was king of a vegetable store."

Teach these sentences in the usual way. The children will read them easily because they are like the words in their rhyme, but a child who is saying the words from memory and not reading will be caught by the last line.

The children must practise saying these words carefully: *potato*, *burdock*, *vegetable*. Let them notice the new word *store*.

Let them find different sounds of *o* in these sentences: long *o*, *store*, *potato*; short *o*, *clod*, *rod*; short *u* in *some*.

Remind them of the sound of *ur* in *burdock*.

Let them think of other words containing *-ur*: *fur*, *burr*, *burn*, *urn*, *turnip*, etc.

The children will enjoy illustrating their picture-sentence cards this week. Let them continue individual work in all the different ways suggested. Use the sentence strips on Sheet 16 (page 1112B) for revision. Let the slow children match them with the picture-sentence cards.

(4) *Word Lists and Spelling*

Let the children make word lists for *ore* as in Fig. 997. The picture helps the children to understand the words. The teacher can make a list of words for class use and drill.

Let the children also make word lists for all the *o* family: *o-e*, *oe*, *ō*, *ø*, *oa*, *ow*. Revise word lists already made.

SECTION IV: WRITING AND COMPOSITION

(1) **W**RITING and illustrating some new words: *score*, *core*, *potato*, *storehouse*, *shore*, *carrot*.

(2) Transcription cards as shown in Figs. 998, 999, 1000.

(3) For variety give the children cards on which are printed the endings of words, or double consonants at the beginning of a word as in Fig. 1001. The child thinks of a word that begins, say, with *tr*, writes it, and then uses it in a sentence.

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(4) Let the children write some sentences of their own about vegetables and illustrate them.

(5) Continue the practice of writing figures in columns.

(6) Teaching joined handwriting. Let the children practise the combinations *sh*, *sc*, *st* and *sn* (Fig. 1002). These are not easy. Take care that *sc* does not look like *x*.

A Writing Pattern (Fig. 1003)

This figure shows a useful and easy pattern.

SECTION V : NUMBER

(1) **C**ONTINUE counting exercises. Count in 4's to 20, in 3's to 21, in 5's to 60 and in 10's to 100.

(2) Oral work for practice in addition and subtraction. Draw the square shown in Fig. 1004 on the board, and divide it into squares. Put in each square a number under 10.

Begin by letting the children work an addition sum with any two of the numbers, for example a child says quickly: 3 and 2 are 5, or 9 and 1 are 10; 4 and 3 are 7, etc. When all have had a turn let them try to add any 3 numbers, e.g. 3 and 5 and 6 are 14.

Then let them try to make a sum with 4 numbers, e.g. $3 + 5 + 6 + 9$ are 23. The children know that 3 and 5 and 6 are 14. To add 14 and 9, encourage them to say 9 and 1 are 10 (taking the 1 from 14), 10 and 13 are 23. As a final test the teacher can touch several numbers in succession and the children give the total they amount to.

For subtraction, print a number above the square, say 18, and let the children subtract each number in turn from 18.

(3) Practice work with number words. Let the children have plain paper and pencils. By using cardboard discs let them draw 5 circles. In the first circle they draw 2 dots, and write underneath the word *pair*. In the second they draw 12 dots, and write the word *dozen*. In the third they make 6 dots and write *half a dozen*. In the last 2 circles they draw 20 and 10 dots respectively and print under them *score* and *half a score* (Fig. 1005). See that each child really understands these words. Then with these drawings before them (the teacher can also make the drawings on the board), let the children work mentally some little problems. I buy a dozen eggs at one shop and half a dozen at another. How many eggs have I? Take away a dozen from a score. Take two pairs from a score of chickens. I buy a dozen carrots at one shop and half a score at another. How many do I get?

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a vegetable garden or a storehouse of vegetables or a greengrocer's shop.

(2) *Drawing to help Writing and Number* (Fig. 1006)

(a) Some potatoes. If the children have real potatoes, the shapes will vary. The children can exchange their potatoes so that they get a variety of shapes.

(b) Some turnips. Let them notice the little roots.

(c) Some carrots, each *tapering* to a point.

(d) Some onions, or bulbs.

(3) *Paper Cutting*

Vegetables for a frieze or a greengrocer's shop.

(4) *Clay Modelling*

Potatoes, turnips, carrots and onions. This is a valuable exercise as it helps children to realise the differences in shape.

(5) *Paper Modelling*

See if the children can remember how to make a paper basket in one of the ways already taught. Show them how to make a shopping-bag (Fig. 1008). Fold a square into 16 squares (Fig. 1007). Fold along E A so that point H is folded inside. Fold along F B so that point K is folded inside. Fold along C E and F D to make the other side of the bag as in Fig. 1007. Paste or pin C E H to A E H and D F K to B F K. A pattern can be drawn on the bag and a handle added. Quite large bags can be made in this way, and used by the children to carry seeds or specimens, or even their lunch, to school.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

LET the children act the two stories. They can also play a shopping game and buy vegetables for dinner. They can all say rhyme (1) on page 1100 as they set off to shop. The paper vegetables cut out in the handwork lesson and the bags can be used for this play. If desired paper money can be used and the game can be linked up with arithmetic.

(2) *Rhythmic Exercises*

Skipping practice. Let the children skip with a *light* step anywhere about the room with arms swinging loosely by their sides in rhythm with the music. At the given chord let each child find a partner and skip

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round in a ring. At a given chord break up the ring and skip anywhere. At another chord change partners and so on.

(3) *Playground Games*

Let the children choose one that they know.

(4) *Song*

“The Vegetable Garden.” See music on pages 1110-1111.

SECTION VIII: *STORIES*

THE GOOD GARDENERS

(STORY FOR COLOURED PICTURE)

THE school garden was not very pretty. Its beds were full of dark laurel bushes, and there were many weeds. Nobody paid much attention to it until a new teacher, Miss Lesley, came. She loved gardening, and she thought it would be such a good idea if the ugly laurels were pulled up, the beds properly dug and planted with gay flowers.

“But there are no tools at all,” said Miss Lesley, when she was talking it over with the children. “We do need good tools: forks, spades, a watering-can, a wheelbarrow and other things. I wonder how we can get them.”

The children talked about the idea too. They did so badly want to have a school garden. One little boy spoke to his mother, and she had a good idea.

“Well,” she said, “a few of you have forks and spades at home. Why don’t you lend them to the school for this summer? And, instead of growing all flowers, why don’t you grow vegetables and sell them? Then, with the money you get for them, you can buy fine new garden tools for the whole class!”

“Oh, what a good idea!” said the little boy. And he ran off to tell his teacher. She thought it was a wonderful plan too, so, before long, all the children who had seaside spades, or little garden forks, brought them. One child had a watering-can and he brought that. Two had small wheelbarrows and they brought those. One of the fathers lent Miss Lesley a good strong fork, and a big wheelbarrow, so Miss Lesley was able to do some really good digging.

Soon the old bushes were taken out of the beds. They were well weeded by the children, and dug over from end to end. Then Miss Lesley took the head child of the class to buy seeds. What fun they had!

The seeds were planted. There were many kinds. There were carrots and turnips, radishes, beans and many others. One father sent some seed potatoes to be planted. Miss Lesley was pleased. It would be fun to grow potatoes!

How those children worked in their playtime and after school! How

they hoed those beds, and weeded them! Really, you couldn't see a single weed anywhere! When the weather was dry, the boy who had brought the watering-can lent it to everyone in turn, and the seedlings were watered carefully.

Someone brought some pansy plants and they were planted round the edge just to make the garden look a bit gay with flowers. The vegetable seedlings grew well. They sprouted up, strong and green.

"They are too thick," said Miss Lesley, when she bent down to look at them closely. "We must thin them out, or all our radishes, carrots and the rest will grow weak, feeble roots, and will not be any use for eating."

"Do these plants store up food in their fat roots?" asked the children. "Is that why the carrots and turnips grow so round and fat?"

"Yes," said Miss Lesley. "They store up food for the new leaves and flowers next year, but before they can use it, *we* shall eat it!"

The summer passed. The children were good gardeners, and although they had few tools, and those not very good ones, they worked hard. Their crops grew well.

Then came a great day! Miss Lesley and the children pulled up their crops to sell! The mothers said they would buy, at market price, all that the children had grown in the school garden. What fun!

The potatoes were dug up—oh, what fine ones they were! There were four big baskets of them! The carrots were pulled up, carefully washed and tied together in bundles—great, long carrots, red and juicy! The turnips were pulled up too, and they made a fine show. The runner beans were full of long green beans, and Miss Lesley told three of the children to pick those that were ready. It really was fun!

Then the mothers came to buy. They bought all the potatoes. They bought all the turnips. They bought all the carrots, radishes and beans. They bought everything! And they said that they had never seen such fine vegetables for sale before! How pleased the children were!

They counted out their money, shillings and sixpences! Oh, what a lot!

"Enough to buy spades and forks, and two watering-cans, and a barrow, and some trowels!" said Miss Lesley, joyfully. "Next year we will enjoy ourselves, and grow flowers too. What fun we shall have buying everything! You have been very good gardeners, and I am proud of you!"

Look at the picture. Don't you think the children were very good gardeners to grow such lovely things?

THE BIG, BIG CARROT

(STORY FOR PICTURE-SENTENCE CARD NO. 147)

ONCE upon a time there were two little rabbits. They found a big, big carrot on the ground, and *how* pleased they were! Bun saw it first, but Rab pounced on it.

"It's mine, I saw it first!" cried Bun.

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"No, it's mine, for I picked it up first!" cried Rab.

The little rabbits both held on to the carrot. It was a lovely carrot, young and fresh, and with pretty green leaves. They tore the pretty leaves as they pulled.

Up came Mrs. Hare, and the rabbits turned to her. "Whose shall this carrot be?" they cried.

"I don't know!" said Mrs. Hare. "Here comes Mr. Hedgehog. Ask *him*."

"Mr. Hedgehog, whose shall this carrot be?" cried the two little rabbits. Mr. Hedgehog shook his head.

"I don't know!" he said.

Then Mr. Mole crawled up, and the rabbits called to him.

"Mr. Mole, whose shall this carrot be?"

"I don't know, and I don't care," said Mr. Mole. "I'm after beetles. Carrots don't interest me!"

Then Neddy the donkey cantered up over the field, and the rabbits called to him. "Neddy, Neddy, whose shall this carrot be?"

"Let me see it," said Neddy. He picked it up in his mouth. He gave it a crunch, and another crunch, and yet another, and dear me, that carrot was gone!

"I'm so sorry!" said Neddy, to the disappointed rabbits. "It just slid down my throat! Never mind, you will find another one one day!"

Neddy cantered off. Mr. Mole crawled away. Mr. Hedgehog ambled off. Mrs. Hare stayed and scolded the two rabbits.

"You are foolish! Why didn't you share the carrot between you? Then you would have had half each. As it is, you have nothing at all!"

"We will be more sensible next time," said the rabbits, sorrowfully. But I don't expect they ever found such a beautiful carrot again, do you?

THE BIG FAT POTATO

(STORY FOR PICTURE-SENTENCE CARD NO. 148)

ONCE upon a time a big fat potato lay down on a clod, in the shade of some burdock and tall golden-rod. He dreamed he was king of a vegetable store. Oh, how grand he was!

He had a crown upon his head, and all the other vegetables had to bow to him.

"Radishes, when I whistle a tune to you, you must dance!" commanded the big fat potato. He began to whistle a merry tune and all the little red radishes got up and began to dance.

"Carrots, when I blow my horn, you must sing," said the big fat potato, feeling very grand. He took up his horn and tooted it. The carrots got up, long and slim and red, and began to sing a song about rain and sun and wind.

"Cabbages, stand in a row and curtsy to me," said the big fat potato. So the cabbages stood in a row and, waving their green skirts, they curtsied very low indeed. The big fat potato was pleased.

"You are most obedient," he said. "Hie, there, beetroots, let me see you box one another! Begin!"

"Please don't ask us to do that," begged a beetroot. "Our skins are so tender and easily bruised. We do not want to hit one another. If we do, our nice red juice will run out and we shall look horrid."

"Do as you are told!" shouted the big fat potato. "Am I not your king?"

"No!" shouted everyone in a fury. The carrots, turnips, radishes, cabbages and all the other vegetables too, picked up bits of earth and began to throw them at the big fat potato. Plop! Plop! Plop! They hit him hard and he cried out in pain.

He awoke in a hurry, and dear me, it was raining! The big drops were falling on to his fat body, plop, plop, plop!

"It was only a dream after all," sighed the big fat potato. "I am glad. I don't think I want to be king of the vegetables. I will just be a nice big fat potato."

And so that is just what he is!

THE VEGETABLE GARDEN

ENID BLYTON

CECIL SHARMAN

With a good swing

Key Bb || s, :s, :s, ls, :l, :t, }

VOICE

Look at our gar-den and

PIANO

mf

mf

|| d :d :d lr :-:- | m :m :m lr :d :t, | l, :-:- | -:-: }

see what we've grown, Cab-ba-ges, tur-nips and peas.——

|| s, :s, :s, ls, :l, :t, | d :d :d lr :-:- | m :m :m lr :d :t, }

Car-rots and mar-rows and rad-ish-es too, And mus-tard and cress for our

p

|| l, :-:- | -:-: t, :d | r :r :r lr :l, :t, | d :d :r lm :-:- |

teas! — There are fine run-ner beans climb-ing high up the pole, Po-

mf

p

The Vegetable Garden (cont.)

♩ r :r :r lr :l, :t, | d :-:- :-:- :d | r :d :r lm :-:- :m |

- ta - toes all new, by the score, — And ju - cy to - ma - toes,

mf

♩ r :d :r lm :-:- :m | r :d :t, ll, :t, :l, | s, :-:- :-:- : | : : | : : |

shin - ing and red, We have such a won - der - ful store! —

[Who'll buy! Who'll buy! Who'll

♩ : : s, :-:- | d :d :d ld :r :m | d :d :d ld :-:- :d |

Buy some for your din - ner and some for your tea, They're

buy!]

♩ s :m :r ld :d :l, | d :d :l, | d :-:- :-:- :-:- :-:- : | : ll

all of them cheap, and as fresh as can be! —

Topic No. 75

Hips and Haws

SECTION I: THE TALK

(The teacher should have examples of each.)

TWO of the prettiest things to be seen on the wayside hedges in the autumn are the hips and the haws. We all know them very well. We pick them to decorate our classrooms and we love to see them shining brightly on our mantelpieces or window sills.

The hips are scarlet, and a pretty oval in shape. (Show.) See how smooth and shining they are. At the top are some raggedy bits, the remains of the green sepals that grew round the bud before it blossomed, and then spread themselves under the open flower. Do you remember them? (Show picture.)

The haws are round and red, not scarlet. (Show.) Birds like both the hips and the haws because of their bright coats and their sweet taste. Inside are the seeds. Who has seen them?

If we take the outside skin off the haw, we shall find a hard little stone inside. (The teacher does so.) If this little stone falls to earth, it will grow into a new hawthorn bush.

What is inside the hip? Shall we cut it and see? (Teacher cuts a hip in half and exposes the hairy seeds.) Look at these hairy seeds! The hip is full of them! As soon as they fall to earth they are happy, because then they can begin to grow into new little wild rose-bushes. They put out roots and shoots, and grow strongly.

Why do the hips and haws wear such fine bright juicy coats? It is because they want the birds to come along and help them to scatter their seeds for them. The birds fly down to the bushes, and pick the hips and the haws. Sometimes they fly away with them to a favourite perch, sometimes they eat them on the bush where they grow. They do not always eat the seeds, although, even if they do, it does not matter, because they cannot digest them, and very soon cast them out. They peck at the juicy coat, and soon the stone of the haw, or the seeds of the hip fall to the ground, and there grow in their own good time.

The birds do not know that they are helping the trees. They only

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come for the sweet fruit. But the trees, in some way, know that they must attract the birds to get their help, and this is why they are careful to grow such bright, delicious coats to their fruits.

How did the hip grow? We did not see any in the summer time! We know that hips grow on wild rose-bushes. We have sometimes seen hips growing on our garden bush-roses too.

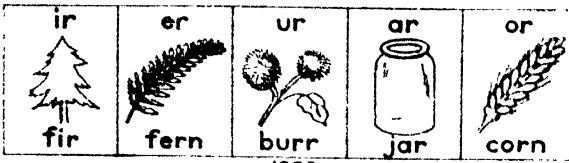
If we look carefully at a wild rose in the summer we shall see a small, hard, green swelling underneath the flower petals. If we watched carefully, day by day, we should see the petals fall, and we should see the golden stamens drop too. All that would be left would be the green sepals that were underneath the flower petals, and the little green swelling under these green sepals. This green swelling is to become the scarlet hip we know so well. It grows bigger and bigger. It becomes a pretty oval shape. The sun turns it scarlet. The seeds inside grow ripe, and hairy. The hip, when autumn is here, is ready for the birds to peck at, so that its precious seeds may be well scattered!

The haw begins as a pretty may-blossom. It shines on a hawthorn hedge, as white as snow. Then, like the wild rose, the petals fade and fall. Only the little green sepals are left, and the tiny swelling below them in which lives the seed. Like the hip, the haw grows slowly through the summer, and the little green swelling becomes a round, hard berry, which the sun colours a beautiful crimson in autumn. Then the birds fly down and peck the berries, and the seeds are scattered everywhere, which is just what the hawthorn bush wants!

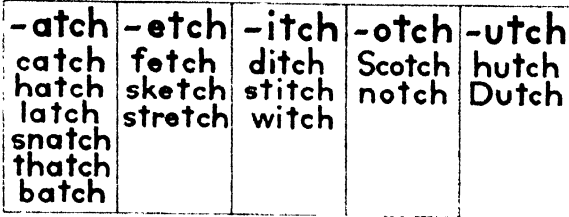
Now we know the whole history of the pretty hips and haws! They come from the dainty flowers of the wild rose and the may (hawthorn). We may not notice them at first, when the flowers are blooming, but they are there, just the same, beginning to grow beneath the petals, green and small. Inside are the precious seeds, waiting for the time to come when they may grow larger and larger, as the hip or the haw grows too, giving them more room inside.

All through the summer they grow well, and we see them in the autumn, glowing scarlet and crimson. The birds see them too and come to feast on them in cold wintry days when insect food is scarce. They are glad then of the hips and the haws, the privet berries and the holly berries, the purple elderberries and many others. You will hear people say that when the hips and haws are plentiful, it means that a bad winter is coming, but it doesn't! It simply means that we had a good spring, which meant plenty of blossom, and therefore plenty of berries!

When next we go out for a walk we will find sprays of hips and haws to decorate our classroom. We shall love to see the bright colours shining in every corner!



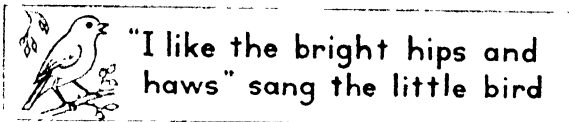
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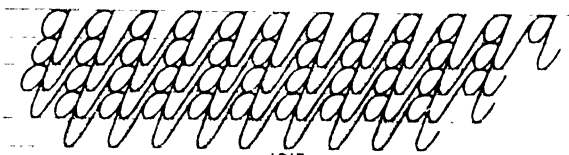
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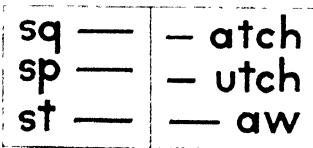
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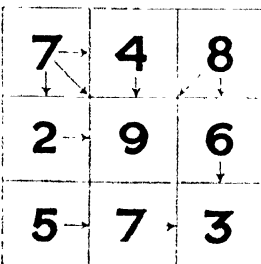
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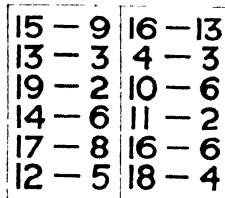
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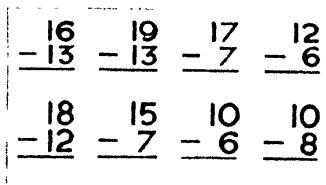
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1020

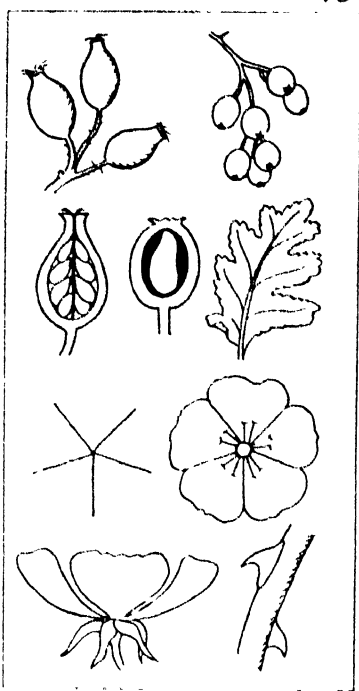


1018

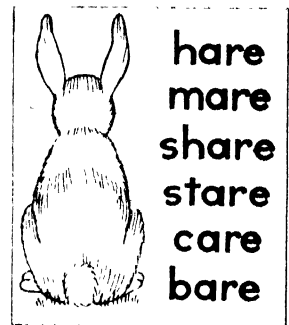


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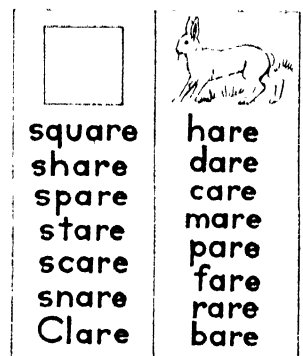
FIGS. 1009-1021



1021



1010



1011

TWO YEARS IN THE INFANT SCHOOL

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk about a walk in the country in autumn and what they might see, the corn cut, wild fruits, blackberries, nuts, hips and haws. Hips and haws can also be seen in the gardens and park.

(2) Let the children tell all they have learnt about the rose hip, how it grows, what it is, what rose hips are good for.

The haws. Let the children tell about the hawthorn bushes. In May wayside hedges are fragrant with its scent. All the children know the hawthorn bush and will be able to tell something about it.

Let the children tell the difference between hips and haws, hips larger and oval, haws, smaller and round.

(3) Let the children trace the life story of the hips and haws from the flower to the fruit. They will need help in this.

(4) Let the children tell what is inside the hips and haws. Which do the birds like best?

(5) Let them talk about the coloured picture. Who are enjoying the hips and haws? The children and the birds. What will the children do with them? Let them describe the children and give them names.

(6) Let the children tell the names of the fruits something like hips and haws: apples, plums, etc.

(7) Teach these rhymes:

(1)

Though many may sing of the blossoms of spring,
And all the bright glories of flowers may tell,
We will welcome the berries, the plums, and the cherries,
The hips and the haws that the birds love so well.

ELIZA COOK.

(2)

The scarlet haws and rose hips
Are glowing on the bough,
It's autumn, autumn, autumn late;
"Twill soon be winter now.

W. ALLINGHAM.

(3) AUTUMN TREASURES

We love to go a-roaming,
On fruitful autumn days,
When beeches wear their yellow flags,
And hips are all a-blaze;
The squirrel's storing up his nuts,
The corn is gathered in;
And rosy apples, smooth and round,
Fill up the farmer's bin.

R. M. SEAFORTH.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) REVISE the phonograms, *ir, er, ur, ar, or* (Fig. 1009).

Remind the children that although there are five forms: *ir, er, ur, ar* and *or*, there are practically only three sounds, because *ir, er* and *ur* have exactly the same sound (except in Scotland). Let the children make lists of each of these phonograms or revise lists already made. The children will notice that they have all the vowels *a, e, i, o, u* modified by *r*.

(b) Teach the effect of final *e* on *ar*. Remind the children of the previously learned *ar* which they have just revised. Then let them look at the picture card Fig. 1010 and say the words. In these words we have the same letters: *ar*, but they are now followed by silent *e*, so the sound of *ar* is changed. The phonogram *are* often causes trouble because the children are already familiar with it as the verb *are* which is pronounced like *ar*. They have learnt *are* as a "Look-and-say" word.

Tell them that when *are* is part of another word, it has a sound something like *a-ir*, said very quickly. Let them practise saying these words to get the sound quite correctly:

dare	rare	share	mare
fare	pare	spare	hare
care	bare	stare	square

Remind them of the phonogram *-ore* in *core, shore, store, tore, before, snore, score*, etc.

In both phonograms *are* and *ore*, the final *e* alters the sound and makes the *a* and *o* longer; the *r* is not trilled. (See Topic 74.)

Let the children use some of the above words in sentences:

Give me a *share* of your hips and haws.

The children *stare* at the lovely berries.

We saw a *hare* in the fields.

She *pared* the apple for me. I will *spare* you a piece.

The trees are nearly *bare* now and flowers are *rare*.

"I do not *care*," cried naughty Tom.

I can draw a *square*.

I gave the old *mare* an apple.

(2) *Word Recognition*

Use the flash cards for revising words, phrases and sentences. Play a game with the flash cards. This is an easy game for the dull children. The teacher selects flash cards of the words recently taught (for example, those given above). She writes the words on the board. If it is a large class she can write the same word several times. Then she gives a card to each child. Each child matches his word with one on the blackboard as he says the word.

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(3) *The Sentence Method*

Let the children give sentences about hips and haws. Encourage them to tell little stories, first about the hips and then the haws. For a change let them imagine the hip speaks. They must try to tell what they think the hip would say, for example:

"I am a scarlet hip. I light up the hedge when the days are dull. Once I was part of a lovely wild rose. I was the little seed-box that grew below the pretty petals. The pretty pink petals fell off, but the seed-box and the seeds grew bigger and bigger. See how big I am now! Once I was green, but the sun turned me red. The thrush will come and peck me and scatter my seeds. The rose-bush will be glad," etc.

The children can also make a story about the haws. These little stories can be printed on cards and used as reading sheets. Each story should have a picture of a hip or haw pasted on it. These reading sheets are very useful for revision.

Tell the children the story of the *daring hare* who came every day to Clare's garden and dug up her plants. Let the children retell the story. Show them picture-sentence card No. 149. Let them talk about it. How do they know it is a picture of a hare and not a rabbit?

Read them the sentences at the side:

This is the daring hare that came to the garden for food and dug up the plants. Sometimes Clare saw him stare at her from behind a fir tree.

"If I can catch him," said Clare, "he can share the hutch with my rabbit. He has lovely fur."

Teach these sentences in the usual way. They must be read carefully by each child as the sounds are a little difficult. Let them notice the new words: *dare, daring, hare, stare, share*.

Let them notice the sound of *er, ir* and *ur* in *her, fir* and *fur* and the sound of *ar* in *garden* and *or* in *for*.

The rest of the words the children will probably know.

If the children find difficulty in the words *catch* and *hutch*, let them make spelling lists for words ending in *-tch*. (See Word Lists and Spelling.) Any words forgotten can be added to the flash cards for future drill. Tell the children the story of the hawthorn fairy. Let them retell the story. Show them picture-sentence card No. 150. They will like to talk about it.

Read them the sentences at the side:

"I am the hawthorn fairy. I see that the branches of my trees are not bare. I put haws on them for the hungry little birds in the winter so that they fare well. I can spare some haws for the children too."

Teach these sentences in the usual way. Let the children notice especially the words *bare, fare, spare*.

Remind them of the sound of *-nch* in *branch* (*bench, crunch*, etc.). Remind them also of the sound of *air* in *fairy* (*fair, dairy, chair, stair*, etc.). It is very like the sound of *are* in *fare, spare*, etc.

Draw attention to the sound of the word *are*. The word *are* always says *ar*. Let them find words containing *or* and *ir*.

Revise especially Picture-sentence Cards, Nos. 115, 116, 123, 124, 135, 136, 137 and 138.

Continue individual work in all the ways suggested. Some picture-sentence cards should be revised every week.

(4) *Word Lists and Spelling*

Let the children make word lists for the new phonogram, *are*, as in Fig. 1011. The drawings will help them to remember the sounds. If these words are associated together and learned in groups, the children are less likely to have spelling difficulties and confuse them with the *air* group. Let the children also make lists of words ending in *-tch* as shown in Fig. 1012. They will like doing this. They can look through their books and picture-sentence cards to find words.

SECTION IV : *WRITING AND COMPOSITION*

(1) **W**RITING and illustrating some new words: *hare, square, mare, haws, hips, a bare tree*.

(2) Transcription. Figs. 1013, 1014.

(3) Let the children write some sentences of their own about hips and haws or a story.

(4) Let the children have words to complete as in Fig. 1015. Then let them try to use each word in a sentence. A dull child may be allowed to look at his word lists.

(5) Let all children who need it practise for five or ten minutes writing figures in columns, each column to be labelled *H, T, U*.

(6) If joined handwriting is being taught, let the children practise this week *squ*. All the writing (Fig. 1016) must be done in the cursive hand, of course, if that style is required by the school.

Writing Patterns (Fig. 1017)

A row of joined *q*'s. This is a valuable pattern for teaching cursive handwriting or indeed for writing generally.

Let the children also invent some patterns of their own.

SECTION V : *NUMBER*

(1) **C**OUNTING by 10's to 100, using the bead chains.

(2) Oral work on the tables learned (addition tables), and easy problems.

(3) Cards on which are written addition sums for revision and graded subtraction sums.

(4) Special practice in subtraction. Give the children a series of simple subtraction sums based on previous oral work. Let them try to work these without apparatus. Figs. 1018 and 1019 show some suitable

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sums. Any errors the child makes can be corrected by apparatus. In teaching subtraction a definite formula should be used. Whatever method the teacher adopts should be kept to most consistently so that when a child has to do a simple subtraction sum without apparatus, the formula will help him to remember what he has to do.

Suppose the sum is $14 - 9$, many teachers use this formula: (1) 9 from 10 leaves 1; (2) and 4 are 5. (3) 9 from 14 leaves 5. As soon as possible encourage children to remember that $14 - 9 = 5$, because $14 + 5 = 19$ and $4 + 5 = 9$.

(5) Tip, Tap, Toe, Three in a row (Fig. 1020). This is a well-known device for individual work for the quick children and interests them. A number of cards can be made as in Fig. 1020. Each card provides 12 sums in addition. The children will enjoy finding these 12 sums and setting them down.

They can add across from left to right, 3 sums. They can add downwards, 3 sums. They can add diagonally, 2 sums. They can add the corner number to its neighbour on right and left, 4 sums.

A set of problems in subtraction may be worked out by setting some definite larger number as 11, from which the number in each square is to be subtracted.

These cards can be made for class use by pasting the figures cut from large calendars on heavy paper or cardboard. These are large enough for oral work as well as individual work.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of children picking hips and haws, or birds having a feast on hips and haws.

(2) *Drawing to help Writing, Number and Observation* (Fig. 1021)

(a) Drawing some hips and haws. How many on each spray?

(b) A section of a rose hip showing the seeds, and a section of a haw.

(c) Some hawthorn leaves. Leaves are always valuable for a child to copy.

(d) Let the children draw fine lines radiating from a point as in Fig. 1021 to represent the five petals of the wild rose. This is quite a difficult exercise. Let the children practise drawing the five lines on the board. Later let them draw petals around these lines as shown in the diagram.

(e) Show them how to draw a side view of the rose so that they can see the hip when it was green and part of the flower.

(f) Let them notice the shape of the *thorns* and try to draw some as in Fig. 1021.

(3) *Clay Modelling*

Haws.

(4) *Paper Modelling*

Baskets for a game. (See next section.)

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

AUTUMN TREASURES. This game is most enjoyable played out of doors in the park. Before the game, hide a number of different kinds of nuts in and around trees, under leaves, on the ground, or among the grasses. The hiding-places will depend on where the game is played. Large quantities of acorns can generally be obtained by most schools. The children each have a paper basket that they have made in the handwork lesson. Each child should be allowed to make a basket or bag in the way he thinks best. All the children can now pretend to be squirrels or children out to look for autumn treasures. At a given signal they hunt for the nuts to fill their baskets.

After the nuts are gathered, the children form in groups and take a short walk singing:

We love to go a-roaming,
On fruitful autumn days, etc.

(See page 1125. *Autumn Treasures*.)

If this game is played indoors and nuts are not obtainable, small cards cut in the shape of nuts, etc., can be used, or cards with the names of autumn treasures written on them: hips, haws, acorns, etc. Let the children read the names as they find the cards.

Another game similar to the above is to allow one group of children to find nuts (or beads, etc.) which have been hidden around the room by another group while the first group were waiting in the corridor. This is a restful game. The nuts or beads can be gathered in little boxes or trays. At the end each child can count the number he has found.

(3) *Songs*

“Autumn Treasures.” See music on page 1125.

SECTION VIII: *STORIES*

A LOVELY WALK

(STORY FOR COLOURED PICTURE)

“**E**ILEEN! Come for a walk!” cried Jackie, putting his head in at the window, and looking at Eileen, who was sitting in a chair, curled up with a book.

“I don’t want to,” said Eileen, “I’ve got a good story here. A walk would be dull.”

“It wouldn’t!” cried Jackie. “Oh, do come! The sun is shining and everywhere looks lovely. We will go to the woods.”

“Very well,” said Eileen, shutting her book. “I’ll come.”

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She put on her hat and coat and went out to Jackie. He carried a basket and Eileen asked him why.

"We might be able to find some nuts!" said Jackie. "That would be fun."

They went down the lane and across the field path that led to the woods. The sun shone down from a blue sky, and the trees looked lovely in their autumn dress of brown, red and yellow. The beech-trees were the loveliest of all, for their dresses were of deep rich gold, and they shone brightly in the sun.

"Let's take something home to Mother!" said Jackie. "She was saying yesterday that she wanted something for the drawing-room. Oh, look! What are those bright scarlet berries shining on that bush over there? Aren't they beautiful?"

"They are scarlet hips," said Eileen. "They are grown by the wild rose-bushes, Jackie. Do you remember how pretty the pink wild roses were in the summer? They smelt so sweet!"

"Oh yes," said Jackie. "Well, the roses are lovely in the summer-time and their fruits are beautiful in the autumn. I shall pick a bunch of those scarlet hips."

"And look, Jackie, there are some crimson haws on the hawthorn hedge!" cried Eileen. "Do let's get some of those too. Mother would love them."

"I suppose the haws come from the pretty white may that we saw blossoming on this hedge in the summer," said Jackie, busily picking hips and haws. "Do you remember how nice the may smelt, Eileen?"

"Yes," said Eileen. "Oh, isn't this walk fun, Jackie? I *am* glad I came! Look! There are some birds pecking at the haws on that may-tree over there, and look at that big thrush pecking at the hips on that bush! They like the hips and haws as much as we do!"

"But not for the same reason!" said Jackie, with a laugh. "We like them because they are lovely, and will make our rooms look nice, the birds like them because they taste sweet and juicy! See how that thrush is scattering the hairy seeds inside the hips, Eileen! He is planting the rose-bush's seeds for her!"

"The starlings will do the same for the hawthorn bushes and the elderberry-trees," said Eileen. "They help one another."

"I see a nut-tree!" cried Jackie, pointing to a hazel. "There are some nuts on it! Shall we get some in my basket to take home? Then we can have a feast."

"Someone else is already having a feast in the hazel-tree," laughed Eileen, and she pointed to a little red squirrel, who was busily cracking nuts in the hazel-tree. "He is having a fine dinner."

"Well, there are enough berries and nuts for birds, squirrels *and* children," said Jackie. "We will take home some acorns too. Farmer Straw's pigs will like those. The oak-tree is full of acorns now. We shall find lots underneath."

What fun the children had that morning! It really was a lovely

walk! They picked great sprays of shining scarlet hips, they gathered twigs of crimson haws, they picked dozens of hazel-nuts, each in its pretty cloak of green, and they filled their pockets with acorns for Farmer Straw's pigs.

Then home they went, waving good-bye to the birds who were feasting on the hips and haws, and the little red squirrel who was cracking the hazel-nuts for his dinner.

Mother was so pleased with the pretty hips and haws. She put them in big vases and stood them in the drawing-room. "Just what I wanted!" she said.

"Grunt, grunt, grunt!" said Farmer Straw's pigs when the children threw them the acorns they had brought. "Just what we wanted!"

Then Jackie and Eileen cracked the hazel-nuts, and they and Mother ate them all up. How delicious they were, to be sure!

"The woods have been generous to us to-day!" said Jackie. "I *did* like my walk this morning!"

THE DARING HARE

(STORY FOR PICTURE-SENTENCE CARD NO. 149)

SOMEONE was spoiling Clare's garden! Someone came into it early every morning and dug up the plants. The new lettuces went. The cabbages disappeared. The young peas were all eaten. Who could it be?

Clare was most upset. "Who is stealing our plants?" she cried. "It is too bad! I shall get up early in the morning and watch to see who the robber is."

So Clare got up very early one morning and watched, and who do you suppose the thief was? It was a big hare, with long, long ears! He came galloping into the garden very early, and nibbled such a lot of the plants. Clare saw him quite well. When he thought Clare was watching him he hid behind a tree and watched *her*! He did not mean to be caught.

"You are a very pretty creature," said Clare. "But you are very naughty."

This is the daring hare that came to the garden for food and dug up the plants. (Show picture.) Sometimes Clare saw him stare at her from behind a fir tree. "If I can catch him," said Clare, "he can share the hutch with my rabbit. He has lovely fur."

But Clare never could catch him! As soon as she ran to get him he ran away fast! He could run much, much faster than Clare! His strong back legs took him in great bounds down the garden and over the field.

"Well," said Daddy, when he saw what a lot of his plants had been dug up by the hare, "I am afraid I will have to borrow Uncle Allan's dog and keep him in the garden, or I shall have no plants left soon!"

So Uncle Allan lent Daddy his dog, and Rover was allowed to have

TWO YEARS IN THE INFANT SCHOOL

his kennel in the garden by the lettuces. And dear me, what a shock for Mister Hare the next morning when he came along to eat Daddy's plants! Rover jumped out at him, and then what a race they had! Rover could not catch the hare, for he ran much too fast. But the hare was frightened and he did not come to steal Daddy's plants any more, you may be sure.

"I see him peeping at me each time I go walking in the fields," Clare told her daddy. "He sits up on his hind legs and watches me, Daddy. I do like him, even though he is a naughty little robber!"

THE HAWTHORN FAIRY

(STORY FOR PICTURE-SENTENCE CARD No. 150)

ONCE upon a time, when Leslie and Mary were walking down the lane, they heard a strange little song. It sounded rather like a bird twittering, and yet it was singing words! How queer!

"Sh, Leslie!" said Mary. "Let's see if we can find the singer."

They crept along the hedge. And then they suddenly saw the little singer!

It was a tiny fairy sitting in the hawthorn bush, swinging to and fro on a twig! The children were so surprised! The fairy did not see them. She sat there, swinging and singing, the prettiest little creature you can imagine! On her head was a hat made of the skin of a hawthorn berry, and she had wings as crimson as the haws.

She sang gaily, in her high little twittering voice, and the children listened.

"I am the hawthorn fairy. I see that the branches of my trees are not bare. I put haws on them for the hungry little birds in the winter so that they fare well. I can spare some haws for the children too!"

"Oh! Then may we please have some?" said Leslie, eagerly, and he popped up from his hiding-place. The fairy was astonished, and she stared at the two children, half-afraid. But when she saw that they both had kind faces, she smiled at them.

"Here you are," she said, and she picked big sprays of haws, shining and crimson, and gave them to the two children. "I have plenty for you. The birds will be hungry soon and will come to me for berries, but there are hundreds on my bush, quite enough for everyone."

Mary put out her hand to touch the tiny fairy, but as soon as her finger touched the little creature, she vanished like a puff of smoke and was gone!

"Oh, what a pity!" said Mary. "I did want to see if she was real."

"Of course she was," said Leslie. "Look at the lovely haws she has given us! Perhaps we will see her again another day!"

I hope you see her too! Don't forget to look, when you walk by the hawthorn bushes!

AUTUMN TREASURES

R. M. SEAFORTH

CECIL SHARMAN

Simply (Like a Folk Song)

Key Ab

VOICE

We love to go a-roam-ing, On fruit-ful Au-tumn days, When

PIANO

p

beech-es wear their yel-low flags, And hips are all a-baze! The

squir-rel's stor-ing up his nuts, The corn is ga-thered in; And

ro-sy ap-ples smooth and round, Fill up the far-mer's bin!

pp

Topic No. 76

Nuts—Walnuts. Coco-nuts

SECTION I: *THE TALK*

WE all like to eat nuts. There are so many kinds, and we love to crack them, and nibble at the white kernel inside.

What nuts do we know? We know our own hazel-nuts very well, for we have sometimes gathered them from the hazel-trees in the woods. We know the chestnuts that we roast before the fire at Christmas time. We know the Brazil nuts, and the pea-nuts that we give to the monkeys at the Zoo. We know the funny walnut, with its crinkly shell, and best of all we know the great big coco-nut.

We like the walnut because not only is it a delicious nut to eat, but also we can make such a lot of things from the pretty half-shells! We can make cradles, boats, animals, all kinds of things! The nut inside is as crinkly as the shell! It has a thin brown skin which we like to take off if we can, because it tastes rather bitter.

Who has seen walnuts growing? The walnut-tree is a big tree, and, in the autumn, it is full of large green nuts. If we shake them down, we see that inside the green cases are the woody walnut shells we know so well, and inside the shell is the crinkly kernel! The kernel is well taken care of, for it has many coats! It is the precious seed of the tree. We are not the only ones who like walnuts to eat. The squirrels like them too, and so do the rooks and the jackdaws. They fly to the walnut-trees, pick the walnuts and then off they go again, the big nut held safely in their beaks. What a feast for them!

We can see the walnuts growing, and we can find the hazel-nuts, but we cannot see the coco-nuts growing. These grow far away in hot lands. In many, many islands in the warm seas grow the tall coco-nut palms. The natives tend them well, for from the coco-nut they get food, and drink too, and many other things besides.

The coco-nut palm is a tall graceful tree, with a straight, tall, round trunk that rises high up into the air and finishes in a beautiful crown of feathery palm leaves. Each leaf has a big mid-rib, as we call it, from which grow scores of long thin leaflets, making the leaf appear to be a

TWO YEARS IN THE INFANT SCHOOL

giant green feather! (Show in picture.) Under the leaves grow the coco-nuts in big bunches of ten or twenty at a time.

The coco-nuts are each in a strong husk or rind. Inside the husk is the coco-nut we know so well, hard and woody. Inside the woody shell is the sweet kernel we eat and enjoy. What do we find right in the very middle of the kernel? Yes, we find a sweet drink called coco-nut milk, which we think is most delicious! The coco-nut gives us food and drink at the same time! No wonder the natives who grow it think it is a splendid tree.

If we could visit an island on which the coco-nut palm grows, we should see scores of the graceful trees everywhere. Their feathery leaves, long and green, would wave in the wind. Many coco-nuts would be growing on the trees, and if we wanted one, a little brown boy would perhaps get one for us. How would he do that?

He would climb the tree. But, you will say, how can he climb a tree that has no branches for him to put his feet on, or pull himself up by? He does not mind! He uses his hands and feet as a squirrel uses his paws, and up he goes, climbing fast, and reaches the nuts. He throws us one down.

We see that it looks much bigger than the coco-nut we buy here, because it still has its outer case, or husk, on. Inside is the coco-nut *we* know. We must get someone to crack the hard outer case for us.

The brown people who live on the coco-nut-palm islands use the outer case for many things. With the fibres they make the coco-nut matting we use so much. (If the teacher can produce a piece to show the children, they will be most interested.) Ropes and brushes are made from the outer case too, for it has many hairy fibres. The people use the inner woody shell for cups! They break the shell in half, and use each half to drink from. Isn't that a good idea? They even use the leaves of the palm tree too, and weave them into big baskets, strong and light.

The coco-nuts are sent across the seas for many people to eat. Sometimes the nuts are split open and the white kernels are dried. Then the dried coco-nut is used for cakes and sweets. Who has had coco-nut cake? Or coco-nut ice? You liked chewing the little bits of white coco-nut in the cake or the candy, didn't you! Ask Mother to show you the coco-nut she uses in her cakes; you will see that it is a mass of tiny, flaky bits of the white nut.

A valuable oil is taken from the coco-nut too. Margarine, soap and candles are sometimes made from the coco-nut kernel also.

The coco-nut tree often sends its seeds away by water. The ripe nuts roll down the beach, and when the waves come, they take them away. The big nuts bob up and down on the water, and at last reach some other shore. They are cast up on the beach, and there the nut puts out root and shoot and grows, just as any other seed does! And before long there is another fine coco-nut palm, its feathery leaves waving in the wind. What an interesting and valuable tree the coco-nut is!

walnut
water
warm
warning
warble
walls
walk

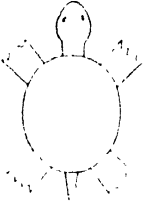


want
wash
was
warn

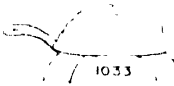
1022

11 + 0 = 11
11 + 1 = 12
11 + 2 = 13
11 + 3 = 14
11 + 4 = 15
11 + 5 = 16
11 + 6 = 17
11 + 7 = 18
11 + 8 = 19
11 + 9 = 20
11 + 10 = 21
11 + 11 = 22

1030



1032



1033



The loud winds are calling.
And ripe nuts are falling

1024



The coco-nut grows on the
tall palm tree,
Away in the hot lands across
the sea

1025



I wash in warm water
every morning

1026

co coco nut pa palm

1027

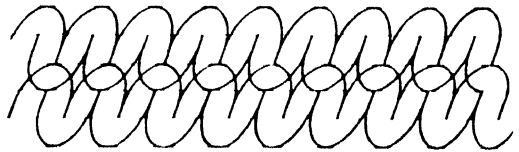
10 + 1 = 11
10 + 2 = 12
10 + 3 = 13
etc to
10 + 10 = 20

1 + 10 = 11
2 + 10 = 12
3 + 10 = 13
etc to
10 + 10 = 20

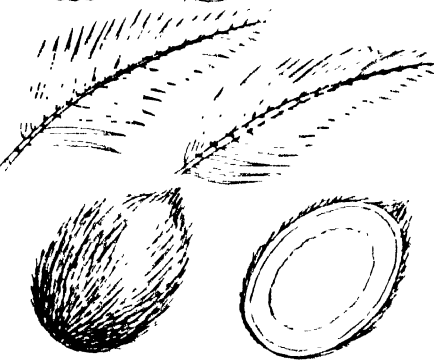
10 + 10 = 20
9 + 10 = 19
8 + 10 = 18
etc to
1 + 10 = 11

10 + 10 = 20
10 + 9 = 19
10 + 8 = 18
etc to
10 + 1 = 11

1029



1028



1031



or
walnut
wall
walk
warm
warble
water
ward
warn
war

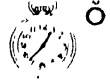
swarm



wash
want
was
wasp
wand
wander
wallet
warren
walrus

swap
swamp

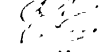
1023



watch
what



swan



swallow

wallow
Wally

Figs. 1022-1033

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SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **R**EMIND the children of their talk about nuts (Topic 34). Let them tell what they remember. Let them tell the names of all the nuts that they have seen in shop windows: hazel-nuts, walnuts, chestnuts, coco-nuts, etc.

(2) Let the children talk about the walnut. They are very familiar with its crinkly shell and its two halves. Let them tell what they can make with walnut shells.

(3) Let them tell what the nut is like inside, not a round smooth nut, but a nut made of little curly pieces joined together. Let the children look at other nuts and compare and contrast with the walnut. What have most nuts? A hard shell and sweet kernel. What nuts have a prickly case called a burr?

(4) Let them tell what nuts really are.

(5) Let the children tell which nuts grow in England and which come from hot lands far away. Brazil nuts (shoe-nuts), coco-nuts.

(6) Let the children describe the coco-nut, the outside, the inside.

(7) The use of the coco-nut. The white part we eat and use in cakes and sweets, the outside fibre is made into coco-nut matting. In the hot lands the shells are used for cups, etc.

(8) Let the children look at the coloured picture and describe the coco-nut palm, its tall trunk, feathery leaves, no branches, big feathery top, etc. How do men pick the coco-nuts? Where do coco-nuts like to grow?

Let the children tell what the native people are doing in the picture. How do we know that it is a picture of a hot land?

(9) Let the children tell of other things that we get from the far-away hot lands: rubber, cocoa, sugar, bananas.

(10) Teach these rhymes:

(1) A WALNUT SHIP

Where can I find a walnut-shell ship

Big enough just for two?

To take us off on a tiny trip,

Now while the moon is new.

Oh! give me a boat that dips and rocks,

And a tiller to hold in my hand;

For I want to sail off in my walnut-shell ship,

Off into Fairyland.

M. BYRON.

(2) GATHERING NUTS

Down from the boughs of the walnut-tree

The ripe nuts patter and fall.

And a boy has come with his basket to-day,

Eager to gather them all.

Under the boughs of the walnut-tree,
A squirrel is working away;
His cheeks are his pockets, he fills them with nuts;
He is too busy to play.

Under the boughs of the walnut-tree,
Hurrah for a race that's begun!
For the boy and the squirrel are scampering fast,
Run, little squirrel ! Run! Run!

R. M. SEAFORTH.

(3) THE GAME OF BOATS

There's a boat for you and a boat for me,
And a boat for every one,
In the nursery bath they shall set to sea
With its rocks and its reefs to shun.

The boat is the half of a walnut shell,
A doll's-house candle's the mast;
And how each will fare you never can tell,
Nor which candle will burn to the last.

UNA ANTEVELDE TAYLOR.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the sound of *n* as in *nut*. Remind the children that they must put the tip of the tongue on the palate and let the sound come through the nose. Let the children think of as many words as they can beginning with *n*. Write these words on the board for the children to say: *nine, noon, no, new, never, nay, now, number, noisy, next, nose, nice, net, nibble*, etc. Let them also think of words that end in *n* to say: *bun, run, noon, moon, begun, sun, learn, when, turn, burn, seen, mean*, etc.

(b) Teach the sound of *a* preceded by *w* in certain words. Let the children look at the picture and words (Fig. 1022). A card can be used or the picture of the walnut drawn on the board. Let the children find out by looking at the picture and saying the word *walnut*, the sound of *a* in this word. It is like the phonogram *or* that they have already learned. Let the children apply this knowledge to the other words and read them. They will notice (or if they do not notice point out to them) that in some words the sound of *a* is nearer to short *o* as in *want, wash*, while in others it is the *or* sound. Ask the children to tell in what way all these words are alike. They all begin with the letter *w*. Emphasise the fact that *w* in front of *a* changes the sound. Remind them of the words learnt in Topic 72. Also remind the children of the silent *l* in *walk*. Let them give

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the other words that they have learned that contain silent *l*: *stalk, calf, half, palm, calm*.

Let the children use the words in Fig. 1022 in sentences. I *want* to find some *walnuts*. I like to *wash* in *warm water*. I go for a *walk* every day. I hear the birds *warble* in spring. I *was* ill yesterday. I *warned* you to be careful.

Sentences like the above can be made up by the children, and written on the board for all to read.

Let the children revise the *-all* list of words in Topic 48 and notice that in all these words *a* has the sound of *or*.

(2) Word Recognition

Continue games and revision work with flash cards. It is well to remember when using flash cards that several short periods when the children are alert and attentive are more effective than long periods. The children's attention is sure to flag towards the end of these long periods.

A game for teaching a difficult word. The children call it "Finding the Word." The word is printed on a flash card and hidden in a pack of flash cards. The teacher then begins to flash the cards one by one in front of the class while the children watch for the word attentively. As soon as they see the word they say it in concert. The word has been found.

Add new words to the flash cards and take away some that are well known to all the children. The new words are taken from the week's work in phonics, from the new picture-sentence cards and reading books, etc.

(3) The Sentence Method

Let the children give sentences about the walnut and the coco-nut. Write some of the sentences on the board, for example:

The coco-nut tree is a tall palm-tree.

It grows in hot lands far away.

It likes to grow near the sea. Black men climb the tree to get the coco-nuts. Monkeys like coco-nuts, etc.

The story of the coco-nut might be printed on a sheet for reading, with a picture at one side.

Tell the children the story of how Wally and Wendy sailed their boat made of walnut shells in the bath. Let the children retell the story.

Show them picture-sentence card No. 151. Let them talk about it. What room is shown in the picture? Let a child come out and tell the class all he can see in the picture.

Read the children the sentences underneath:

"Our walnut boats sail very well, Wally, but I want to see a storm, so let us splash the water about. Be careful not to splash the walls, but we must have a ship-wreck before Nurse comes to wash us."

Teach these sentences in the usual way. Let the children notice especially the words *walnut, Wally, water, want, walls* and *wash*.

The children should know well the vowel sounds in *boat, storm, sail, careful, Nurse, comes* (short u), *before, about*.

The three consonants in *splash* may trouble some children and *shipwreck* is a difficult word. Teach it for the time as a "Look-and-say" word. Words with silent *w* will be taken later.

While some children illustrate the story, hear each child read these sentences. The slow children need much help.

Tell the children the story of Ned and his coco-nut. Let them retell the story of his coco-nut and what he did with it.

Show them picture-sentence card No. 152. Let them talk about it. What birds will like the coco-nut?

Read them the sentences. They tell what Ned is saying.

"I do not want all my coco-nut. I shall give half to the birds. They cannot find so much food when the warm summer days are past. I can put some water in it too. How pleased the birds will be."

Teach the sentences in the usual way. Let the children notice especially the words: *want, warm, water*.

Shall, the children have learnt as a "Look-and-say" word. They must remember it by spelling it and saying it. It is different from the other words in *-all*. Add it again to the flash cards, if it has been forgotten. *Give* is another "Look-and-say" word. The children will remember *half* as they have learned it a few weeks ago.

Write sentences from the story on the board for the children to read. Continue individual work in all the ways suggested. The slow group will need to revise the picture-sentence cards and the sentence strips frequently.

Revise especially these Picture-sentence Cards, Nos. 5, 73, 74, 91, 111 and 145.

(4) *Word Lists and Spelling*

Let the children make word lists in their spelling books for words beginning with the *wa-* sound in *walnut*; some drawings will help them to remember the sounds. Let the children revise the lists they made in Topic 72 and add them to the new lists as in Fig. 1023.

The teacher can also make a list as in Fig. 1023 for class use and for reference. The children can consult their lists if they come to a word beginning with *wa* in their reading books.

Continue to use these lists for speech-training as well as spelling. Revise some lists and let the children sometimes choose a list for revision.

SECTION IV : WRITING AND COMPOSITION

(1) **W**RITING and illustrating some new words: *walnut, coco-nut, walk, wash*.

(2) Transcription (a) The copying of some sentences, like these shown in Figs. 1024-1026, or (b) Let the child select a paragraph from a reading book or (c) a picture-sentence card.

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Let the children read aloud all sentences written.

(3) Let the children write their own sentences using any words they like.

(4) Let them copy all the words they can beginning with *w* from one page of their reading books.

(5) Joined handwriting. Practise *co* and *pa* (Fig. 1027).

Revise any letters badly formed or that present difficulties to certain children.

A Writing Pattern (Fig. 1028)

This shows a more elaborate pattern based on that given in Topic 74. Children who have done the pattern in Topic 74 successfully will not find much difficulty in the above pattern. It is a very effective one.

SECTION V : NUMBER

(1) **C**OUNTING exercise. Revision for weak children.

(2) Revise the $10 + 1 = 11$ table. Let the children write it in 4 ways as in Fig. 1029.

(3) Let the children make a new table by adding 11 to each number up to 11. Let them use sticks to make the table first. First let them put out 11 red sticks and add none. They write $11 + 0 = 11$. Then they put out one blue stick, and write $11 + 1 = 12$ as in Fig. 1030.

(4) Simple addition and subtraction sums from cards. Let the children also make up some sums of their own on their boards. When marking, the teacher will often notice mistakes that show that the child has not grasped some important principle; for example, in an addition sum a child may put a unit under the 10's, or a child may attempt to subtract a bigger number from a smaller, etc.

(5) Revise $\frac{1}{2}$'s and $\frac{1}{4}$'s. Let the children fold both diameters of a square and cut out 4 squares; fold both diagonals and cut out the 4 triangles. If something is drawn or written on the paper before folding and cutting, the children like to fit the pieces together again. Fold the long diameter of an oblong sheet of unruled paper for one-half; unfold and fold the upper and lower edges to the middle for one-fourth; unfold and write $\frac{1}{4}$ between the lines. How many quarters in one whole? Teach that one-fourth and one-quarter mean the same.

(6) Revise telling the time. Let the children look at the clock-face, and count the hours from 1 to 12. Let them tell which hand shows the hour, and move it as they count the hours. Ask which hand shows the minutes, and let them count the little spaces it points to on the *edge* of the face. There are 5 minutes in each big space. Let the children count as the minute hand moves from 12 to 1, 2, 3, etc., saying 5 minutes, 10 minutes, 15 minutes, 20 minutes, until they have counted 60 minutes all round. Help the children to see that the minute hand moves all the way round while the hour hand moves from one number to the next. Let them see the meaning of "half-past," "a quarter past," "a quarter

to.” Give problems such as: “What time is it now?” “What time will it be in 15 minutes?” etc.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of coco-nut palms growing by the sea. This makes a bold picture that little ones enjoy.

(2) *Drawing to help Writing and Number* (Fig. 1031)

(a) Let the children draw all the nuts they know: walnuts, hazel-nuts, shoe-nuts, etc.

(b) Let them draw some leaves of the coco-nut palm. This is a valuable drawing and helps children to remember the palm-leaf.

(c) Let them draw a coco-nut. Let them have one to copy.

(d) Half a coco-nut.

(3) *Modelling in Clay or Plasticine*

Nuts of different kinds.

(4) *Toy Making*

Let the children see how many toys they can make from walnut shells.

(a) A little sailing boat can be made by putting a piece of Plasticine in the bottom of the shell; this holds the mast and sail which are made from a match stick and piece of paper. Children enjoy sailing their boats and blowing them about. (b) A tortoise. Let the children put half the walnut on stiff paper and draw round it. Lift the shell off and add the head, legs and tail as shown in Fig. 1032. Cut it out. Colour it brown with black markings for eyes, etc. If brown paper is used, only the eyes and a few toes, etc., need be added in black. Paste the shell to the paper, bend the head up a little, and bend down the legs as in Fig. 1033. (c) A cradle for a tiny doll made of tissue paper.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Rhythmic Exercises*

PRETENDING to skip to music. (See page 1140.) The children stand with arms bent as if holding a skipping rope, then skip to music or these words:

Don't you like to skip a rope,
Not too fast, not too slow,
Overhead and underfoot,
Merrily, merrily, merrily, O?

They let their hands and feet depict the movements made in skipping a rope.

TWO YEARS IN THE INFANT SCHOOL

(2) *Playground Games*

One child represents a tree. He stands with arms outstretched. He shakes his arms to send down nuts. Another child comes with a basket to gather nuts; a third child who represents a squirrel also creeps up to gather nuts. When the boy sees the squirrel he gives chase until the squirrel reaches his home. If he is caught another squirrel is chosen; if he is not caught another "boy" is chosen. The rest of the children sing as this is played: "Down from the boughs of the walnut-tree," from the song "Gathering Nuts." See music on pages 1141-1142.

(3) *Songs*

"Don't You Like to Skip a Rope." See music on page 1140.

"Gathering Nuts." See music on pages 1141-1142.

SECTION VIII: *STORIES*

IN THE LAND OF THE COCO-NUT PALM

(STORY FOR COLOURED PICTURE)

BILLY was so pleased. He had been to the Fair and had won a coco-nut! Daddy had given him a penny and he had spent it on three wooden balls to throw at the coco-nuts! He had knocked one off its stand with his last shot, and the man had given it to him!

Billy walked home proudly and showed it to Mother. "Isn't it a big nut, Mother?" he said. "Does it grow on trees in our country? I have only seen hazel-nuts and walnuts growing in woods and gardens. I have never seen coco-nuts growing."

"No," said Mother, "you will never see them growing here, dear. They grow in far-off hot lands."

"I wish I could see them growing," said Billy, hugging his coco-nut. He took it out into the garden and sat down under the trees with his coco-nut. He rolled it on the ground and wondered what sort of a tree it came from.

"I do wish I knew!" he said.

And then, all at once, a strange thing happened. The garden disappeared! The wall round the garden vanished too! Billy heard the sound of water, and he sat up straight in amazement. What had happened?

He was sitting on a beach, and not far off was the blue sea! The waves broke on the beach with a lovely watery sound. The sky was as blue as the sea. Billy looked round him in wonder. He was on an island!

He saw some graceful trees around him and he wondered what they were. They were tall and straight and had no branches up their trunks as trees usually do. At the top was a mass of beautiful green leaves, more like feathers than leaves, Billy thought!

Under the leaves grew some big yellow-green things, and Billy wondered what they were. He got up to look—and then he saw that he

had hardly any clothes on, and that his skin was quite brown! He was one of the little native boys who lived on the island. How very strange!

Billy ran to one of the big trees, and suddenly he knew what they were. They were coco-nut trees! Those great things hanging up there were coco-nuts with their outer husks still on them. Billy longed to get one.

Then he found himself climbing up the coco-nut palm! It seemed quite easy. He used his hands and legs to climb up the bare trunk, and it was not long before he had reached the coco-nuts. He pulled at one hard. It came away in his hand. He threw it down to the ground. Then he climbed down the tree again, much more quickly than he had climbed *up*!

He picked up the big, hard coco-nut and wondered how to open it. A man came up and held out his hand for the nut.

"I will open it for you," he said. He took a sharp stick and showed Billy how to open the nut and get off the outer case. "I will take the husk," he said. "It will be used for making coco-nut matting. You keep the nut."

Billy was left with the nut. He broke open the woody shell and there was the white kernel inside! Billy saw a milky juice trickling out and he lifted up the nut and drank the coco-nut milk inside. How sweet and delicious it was! Billy did like it.

He cut open the kernel and began to eat the nut. Some more brown children came up and stared shyly at Billy. He gave them each a piece and they were very pleased. One of them asked Billy if he could have the half-shells of the nut.

"Why do you want them?" asked Billy.

"To drink from," said the little boy. "They make fine drinking-cups." So Billy gave the two half-shells to him and he ran off, delighted.

"What a lot of things the coco-nut seems to give people!" thought Billy, chewing away at the nut. "Hi! Come here, little girl, and tell me what you use the coco-nut for besides food and drink and coco-nut matting and cups!"

"We make baskets of the feathery leaves," said the little girl. "We use the wood of the trunk too. We dry the white kernels of the nut and sell them. We get oil from the nut too, and it is used for soap and candles and margarine. The coco-nut tree is a good friend of ours!"

"I wish I could tell my mother all this," said Billy. "She would like to know. But I don't know where she is now! I don't even know how I got here!"

As he spoke a great wind came. It blew the sand into Billy's eyes and he shut them, and dear me, when he opened them again, what a funny thing! The beach had disappeared, and so had the coco-nut trees! His own garden had come back again, and there was Mother scattering crumbs to the birds.

TWO YEARS IN THE INFANT SCHOOL

"Mother! Mother! I've been to the coco-nut-tree island!" cried Billy, jumping up. "Do listen!"

Mother did listen, and she *was* surprised. "Well, I'm glad you came back again!" she said. "I shouldn't have liked you stay there always, Billy! It *was* an adventure, wasn't it!"

THE WALNUT BOATS

(STORY FOR PICTURE-SENTENCE CARD No. 151)

WALLY and Wendy had had such a treat at tea-time. Auntie Ellen had come to tea with Mother, and she had brought a basketful of walnuts for Mother from her walnut-tree, and a basketful for the children!

Nurse let them have four walnuts each at tea-time. Wally and Wendy chose their own nuts, and Nurse cracked them carefully so that each nut came into two perfect halves.

"Aren't the kernels inside crinkly?" said Wally. "They are not a bit like the hazel-nuts we have, Nurse, or the Brazil nuts. But they taste just as delicious!"

The children ate up their nuts, and they saved their shells carefully. They had four shells each, all in halves, so that made eight halves each.

"They are like little boats!" said Wally. "Oh, Wendy, wouldn't it be fun to sail them in the bath when we go to bed! Shall we?"

"Yes," said Wendy, pleased. So when they were undressed, and Nurse had got their bath-water ready, Wally and Wendy ran to the bathroom in their dressing-gowns, taking their walnut boats with them. They stuck a match inside for a mast!

"Our walnut boats sail very well, Wally," said Wendy, "but I want to see a storm, so let us splash the water about. Be careful not to splash the walls, but we must have a ship-wreck before Nurse comes to wash us!"

Their little walnut shells sailed beautifully. They bobbed up and down on the bath-water—and when Wally splashed the water and sent waves up and down, the little boats were swamped! The children were delighted.

"Ship-wreck, ship-wreck," they shouted. "All our fleet is ship-wrecked!"

"Not so much noise!" said Nurse, coming in. "Dear, dear, what a pity to ship-wreck such nice little boats!"

"Rescue, rescue!" shouted the children, and they rescued all the lot!

"Now they shall be dried and we will use them for cradles for our very, very tiny dolls," said Wendy. So they were dried by the fire, and now each little walnut shell is a cradle, and has a bit of soft tissue paper inside for a cover, and a tiny doll fast asleep!

NED'S COCO-NUT

(STORY FOR PICTURE-SENTENCE CARD No. 152)

NED had a fine coco-nut that Uncle James had given him. Daddy cracked the hard wooden shell in half and Ned saw the sweet white kernel inside.

He ate one half himself, and it was most delicious. Then Ned remembered how much the little tits in the garden loved coco-nut, and he thought he would give them the other half.

"I do not want all my coco-nut," he said. "I shall give half to the birds. They cannot find so much food when the warm summer days are past. I can put some water in it too. How pleased the birds will be!"

Ned got some string and tied it round one half of the coco-nut. He hung it up on a branch. Then he got the empty half of the wooden coco-nut shell, and after he had tied that up to a branch too, he filled it with water.

"There!" he said. "The birds have food and drink! Food from the coco-nut itself: and drink in the old shell of the nut! How nice for them!"

The birds soon found Ned's nut. How delighted they were! They flew down to it and were soon busy pecking away at the sweet white kernel. Three kinds of tits came, and Ned watched them all. Then, dear me, a little robin went to the shell that had water in, but he didn't drink it—no, he had a bath in it! Ned was so surprised and pleased!

"The birds have a bathroom as well!" he told his mother. "Do come and watch the tits eating the nut, and the robin having a bath, Mother!"

In the springtime the tits and the robin lived in Ned's garden, and do you know what they did? They hunted for all the grubs and insects they could find, and ate them!

"That is their way of saying thank you to you for their coco-nut," said Ned's mother to the little boy. "You were good to them, and now they are being good to us!"

I wish *I* could have seen the robin having a bath in the coco-nut, don't you?

DON'T YOU LIKE TO SKIP A ROPE

CECIL SHARMAN

Brightly

Key D $\parallel d' : - : d' l s : - : s l l : - : l l m : - : - \}$

VOICE

mf

Don't you like to skip a rope,

PIANO

mf

$\parallel r : - : m l f : - : l r : - : m l f : - : l s : - : s l d' : - : d' \}$

Not too fast, not too slow, O ver-head and

$\parallel m : - : m l l : - : - l s : m : r l d : r : m l s : m : r l d : - : - \parallel$

un - der-foot, Mer - ri - ly, mer - ri - ly, mer - ri - ly, O!

GATHERING NUTS

R.M. SEAFORTH

CECIL SHARMAN

Quick and jolly

Key D \sharp

VOICE

mf

1. Down from the boughs of the wal - nut tree, The
2. Un - der the boughs of the wal - nut tree, A

mf (2nd time *p*)

ripe - nuts, pat - ter and fall, And a boy - has come with his
squir - rel - working a - way; His cheeks are his poc - kets, he

bas - ket to - day, Ea - ger to ga - ther them all.
fills them with nuts, He is too bu - ry to play.

Gathering Nuts (cont.)

mf $\text{||} \text{d}' : \text{t} : \text{l} \text{||} : \text{t} : \text{d}' \text{||} \text{s} :- : \text{m} \text{||} \text{m} :- : \text{m}$

3 Un - der the boughs of the wal - nut tree, Hur -

$\text{||} \text{r} : \text{m} : \text{f} \text{||} \text{f} : \text{m} : \text{r} \text{||} \text{s} :- : \text{m} \text{||} \text{m} :- : \text{m}$

- rah for a race that's be - gun! For the

$\text{||} \text{d}' : \text{t} : \text{l} \text{||} : \text{t} : \text{d}' \text{||} \text{s} : \text{s} : \text{m} \text{||} \text{m} :- :$

boy and the squir - rel are scam - per - ing fast,

$\text{||} \text{r} : \text{m} : \text{f} \text{||} \text{f} : \text{m} : \text{r} \text{||} \text{d} :- : \text{l} :- : \text{||} : : \text{l} : : \text{||} : : \text{l} : :$

Run, lit - tle squir - rel, run! run! —

p

Topic No. 77

Trees in Winter—The Woodcutter

SECTION I: *THE TALK*

IN summer-time the trees are all covered with pretty green leaves that whisper and rustle in the breeze. We like to sit in their shade, out of the hot sun. When we look up into the trees we see thousands of leaves fluttering there, all eager to get sunshine and air.

But when the autumn comes most of the trees drop their leaves. One by one they whirl to the ground in the autumn frost and wind, and soon there are no leaves left on the trees at all. They are on the ground, dried and withered, and the wind is blowing them into ditches, where the hedgehog may find them and the little mice, and use them to line their winter homes.

When their leaves are gone the trees look quite different. They are no longer green and bushy. They stand bare and brown in the winter sunshine. Their strong branches stretch out on every side of the big trunk. Are the trees dead? There is not a scrap of green on any of them!

No, they are not dead. They are only sleeping during the cold days of winter. When the spring comes again we shall find that on even the smallest twig little green leaves are showing. The sunshine coaxes them out, and soon the trees are green again, fresh and beautiful in the May sunshine.

Even in the winter we can see that the trees are not dead, for we can find the little buds on every twig, and it is from these tiny buds that the leaves grow. If we cut open one of these little buds we shall find the new leaves hidden inside them, tightly folded or curled, ready to grow when the warm spring sunshine tells them to. The brown coats of the bud protect them from the cold winter frosts. They throw off their coats, just as we do, when the summer comes!

We can easily see, in winter-time, when all the leaves are gone, just how the tree grows. We can see the great branches that spread out from the trunk. Most trees grow their branches outwards, but the tall poplar always stands with its branches upright, like this (show with arms). We must see if we can find one of these tall poplars when we go for a walk.

TWO YEARS IN THE INFANT SCHOOL

Not all the trees in winter-time are bare. What trees are not? Those trees that we call *evergreen* still have their leaves on. The holly wears its leaves all the year round, as we know, for we use its leaves and its berries at Christmas time to make our houses gay. The fir-tree too, is green, for we use it for our Christmas-tree, and deck its green branches with toys and candles. What other trees are green in the winter? The pines are green, the big dark cedar, the privet bushes are green, and so is the ivy that creeps over walls and up the trunks of many trees. But most trees are bare.

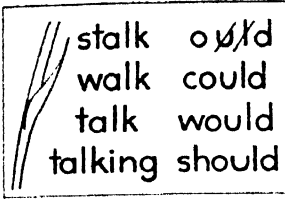
We love trees because they are beautiful. We like to look at them, and sit in their shade. We like to eat the fruit and the nuts that many of them grow for us. We use their wood for making many things for ourselves. What can we see in this room that came from the trees? Yes, our tables, our chairs, our wooden pencils, our pencil-boxes, our desks. There are many many things here that we must thank the trees for.

Much of the wood that we use comes from far-off countries, where there are huge forests of all kinds of trees. In the winter-time men, called lumber-men, go to these forests and cut down the trees. Look at the picture. You will see men sawing through a great tree. Sometimes they use their sharp axes. It is hard work to cut down trees, but these lumber-men are strong and powerful.

Sometimes they build log-houses from the logs they cut from the trees. You can see one. Do you see how it is built of logs carefully fastened together? In the olden days many people used to live in these log-houses. There were no bricks or stones in the forests, so they used the logs instead.

Most of the logs cut from the trees in the forests are sawn up into planks. Then the planks (or timber as it is called) are sent away to where they are needed, and many many things are made from them. Different wood is used for different things. What woods do we know? We know oak, strong and long-lasting. We know walnut perhaps and mahogany. We know pine wood. We know willow wood, for our cricket bats. Each tree cut down for its wood has its own uses.

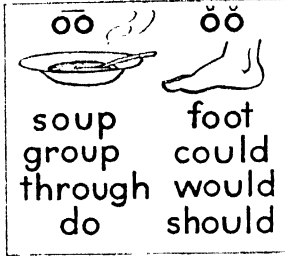
A tree is a wonderful thing. It begins as a small seed, perhaps an acorn, or the little winged seed of the elm, and it sends down its small root, and sends up its tiny shoot. It grows in the sunshine and the rain. Its root becomes bigger, its stem becomes taller and holds many leaves. It grows into a tiny tree, it becomes bigger each year, and at last, firmly held by great roots underground, we see that the tiny seedling has become a great spreading tree, with birds nesting in its boughs, children sitting in its shade, little mice hiding in its roots! Even when it is cut down it is useful and beautiful, for we use its wood for many things. We could not do without trees!



1034

<u>sch-</u>	<u>scr-</u>	<u>shr-</u>	<u>spr-</u>	<u>str-</u>	<u>spl-</u>	<u>thr-</u>
school	scream	shrill	spring	strong	splash	three
scholar	scruff	shrimp	sprang	strap	split	thrush
	scrap	shrink	sprung	string	splinter	thrill
			spray	strip		throw
			sprat			through

1036



1035



The wood-men built a log house in the forest

1037



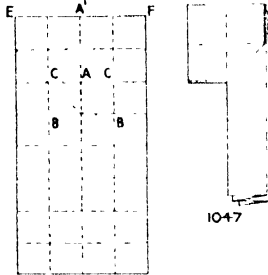
I like hot soup on a cold day

1038



I walked through the forest and saw the oak, the elm and the maple. They had no leaves

1039



1044

1047

f forest wo wood x ax



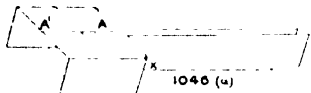
1041

5	3	6	2	3	5	6	5	3
+	+	+	+	+	+	+	+	+
9	5	8	4	6	7	6	8	3

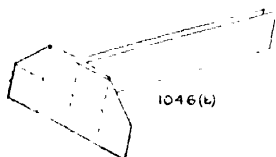
1042



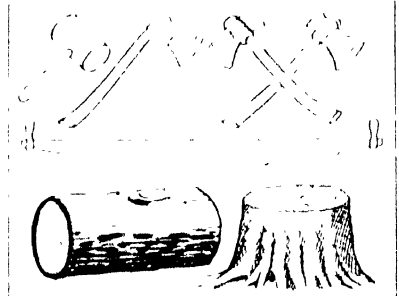
1045



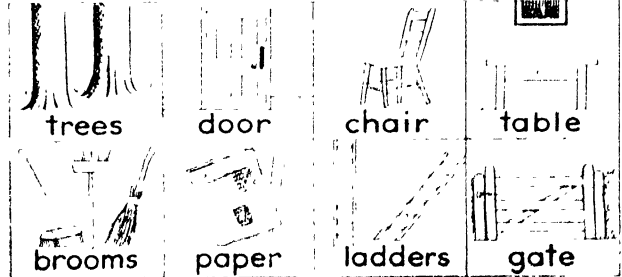
1046 (a)



1046 (b)



1043



1048

FIGS. 1034-1048.

TWO YEARS IN THE INFANT SCHOOL

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **R**EMIND children of what the trees look like in summer in the park. Let them tell the names of all the trees they know and something about their shapes. (See Topic 59.)
- (2) In the winter some trees look dead. How do we know that they are not dead, but only sleeping? Let the children tell about the buds on the trees. (See also Topic 47.)
- (3) Let the children notice the shapes of trees in winter. How their branches point, some upwards, etc. Let them name and talk about the parts of the tree: (a) the roots underground; (b) the trunk covered with bark. What is the use of the bark? (c) The branches, some thick, some thin, the twigs. What do these hold?
- (4) The use of trees and their gifts to us. The children will like to tell all the uses they can remember and gifts, fruits, shade, etc.
- (5) Winter is the time for cutting down trees. Let them look at the coloured picture; it shows a forest. What are the men doing? What tools are they using? What are trees called when they are cut down? logs. What becomes of the logs? They are sawn into planks, etc. Let them tell the names of all the things they know made of wood. What is a man called who makes things from wood?
- (6) Let them talk about the log-house in the picture and name any trees they know. Let them point out a log, a stump, a fir-tree, etc., etc.
- (7) Teach these rhymes:

(1) THE SONG OF THE TREES

Oak-tree

I'm a mighty oak-tree,
You could never tell
That in an acorn I once lived,
And lived there very well.

Pine-tree

I'm a whispering pine-tree,
All the year I'm green.
Frost and snow can bring to me
And my leaves no harm.

Chestnut-tree

I'm the chestnut:
In autumn when my leaves are brown
My sweet nuts come tumbling down
For everyone to taste.

Maple-tree

I am the maple
 Sometimes dressed in green,
 When the frosty autumn comes
 My best dress is seen—
 Red and yellow, you remember,
 Trimmed with orange, in September.

Fir-tree

I'm the pointed fir-tree
 Loved by girls and boys;
 At Christmas-time my branches hold
 Their dolls and all their toys.

Poplar-tree

I am the poplar—
 See my branches—they have grown
 Like an inside-out umbrella
 Which the winds of March have blown.

Elm-tree

I'm the tall, tall elm-tree;
 Sometimes I hold a nest
 When the little birds are sleeping
 'Neath their mother's breast.

A. L. LANEY.

The children can make these rhymes into a little play.

(2) TREES IN WINTER

The ash, the elm, the poplar tall,
 The pear-tree growing up the wall,
 The chestnut stout, the willow slim,
 The hawthorn hedges, short and trim,
 The sturdy oak, the birch so neat,
 Have cast their leaves about their feet,
 And we can see them as they stand
 Bare and lovely, strong and grand.

But every fir and every pine
 That crowd the hillside line on line,
 The holly-tree with berries red,
 The cedar with its boughs outspread,
 The privet hedges in a row,
 The laurel and the mistletoe,
 They feel the cold like me and you
 And wear their clothes all winter through!

ENID BLYTON.

(From *The Enid Blyton Poetry Book.*)

TWO YEARS IN THE INFANT SCHOOL

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) REVISE words with silent letters:

Word with silent *gh*—*light, bright, sight*, etc. Let the children give as many words as possible.

Words with silent *t*—*often, whistle, thistle, listen, hasten, fasten, bristle, glisten*, etc. As far as possible get words from the children by questions and suggestions to write on the board.

Words with silent *l*—*stalk, walk*, etc. Add to the list the children have already learnt the words *could, would* and *should*. Print the lists as shown in Fig. 1034 on the board for the children to read. Point out that in *could, would* and *should* there are really two silent letters—*ul*, and the *o* is pronounced like short *oo*. These two groups of words are so small that the children will quickly memorise them, especially as they have already written in their spelling books the “*stalk*” group. (See Topic 71.)

(b) Teach the sound of *ou* as in *soup*. By means of a picture on the board or a picture card (Fig. 1035) let the children get the sound of *ou* as in *soup*. By taking away the initial and final consonants the children will see that the vowels *ou* have the sound of long *oo*. Remind the children that letter *o* sometimes has this sound when alone as in *do, who, you*. Letter *u*, alone, also has this sound as in *flute, rule, rude*. In *soup* the two letters are together, and both together make the same sound as they sometimes do alone. One letter is really not needed. Let the children read the words in the first column (Fig. 1035).

Put particular emphasis on the word *through*, which is often found difficult. Let the children notice the silent *gh* in *through*.

Then let them read the words in the second column, *would, could* and *should*; in these words *ou* has the short sound of *oo* as in *foot*. Remind them of the silent *l* in these words. They have already had these words in connection with silent *l* (Fig. 1034). These short lists should not be difficult to learn.

(c) Remind the children of the *house* and *mouse ou*. In these *ou* has quite a new sound that is not like *o* or *u*, so we cannot leave out one letter—both are needed. Let the children revise the lists of words for this sound given in Topic 61. There are a number of words for this sound.

Let the children use some of the new words in sentences:

The woodcutter *walked through* the woods.

I like hot *soup* on a cold day.

You must form two *groups*.

I think I *could* do it if I tried.

You *should* have seen my birthday cake.

I *would* like to live in a log-house.

(2) *Word Recognition*

Continue to revise new and difficult words with the flash cards. Flash some phrases or short sentences using the word *through*: *through* the forest, *through* my window. Saw it right *through*.

(3) *The Sentence Method*

Let the children give sentences about the trees in winter and the woodcutter, for example:

Some trees look bare in winter. They have no leaves, but they are covered with tiny buds.

The woodcutter cuts down the trees in winter.

I should like to be a woodcutter. He uses an axe, a saw and a rope. He lives in a log-house in the woods, etc.

The story of the woodcutter can be made into a reading sheet and illustrated.

Tell the children the story of Jack who liked to play at being a carpenter. His father gave him a hammer, saw and several other tools. He had a nice shed to work in with a carpenter's bench. Let the children retell the story, naming all the things that Jack had, and what he made. Show them picture-sentence card No. 153. Let them talk about it. Jack is working hard and his little sister Sue is watching. Let a child come out and tell all he can see in the picture.

Read them the sentences underneath. Jack is talking:

"I should like to build a log house in the garden. I could get some wood from Farmer Brown. He is cutting down some trees. When I have sawn this plank in two I will go and ask him."

Teach these sentences in the usual way. Let the children notice especially the words *could* and *should*.

The word *build* may be new to the children and must be spelt and learnt. Let them notice the short *i* and silent *u*. They will remember the sound of *ar* in *farmer* and *garden*. The other words they should know or be able to get by sounding them. The *n* at the end of *sawn* may trouble a few children.

Let all the children say the word *ask* carefully and notice the sound of *a* comes between the short *a* in *at* and the *a* in *far* and *farmer*. Tell them that one day they shall have a list of the "*ask*" words.

The sentences should be read carefully by each child, and the vowels and consonants carefully pronounced.

Tell the children the story of Marjory who went for a walk through the woods. She thought she heard something move inside a tree trunk. She felt all over the bark to find a door. Let the children retell the story. Let them describe the opening of the tree, and the *Dryad* or wood-spirit that came out. Help them to retell all the story. Show them picture-sentence card No. 154. The children will like to see a picture of a Dryad. Let them come out and try to describe the Dryad. Read them the sentences underneath; the Dryad is speaking:

"Would you like to go through the forest with me? All the sleeping trees shall tell their dreams to you," said the Dryad.

"I should love to go," said Marjory, "if I can be home in time for tea."

Teach these sentences in the usual way. Let the children notice the

TWO YEARS IN THE INFANT SCHOOL

words: *would, through, should*. See how many remember the "Look-and-say" word *shall*. *Dryad* and *Marjory* are new words. See if children can read these words by sounding the letters. It is wise to show children how to tackle new words. This is a good story for the children to act. One child can be *Marjory*, one the *Dryad* and the rest trees in the forest. Each child as far as possible can choose her own name: *elm, oak*, etc. Each tree must tell its dream. This is good practice for oral composition. Some trees will have to invent their dreams if there are not enough dreams in the story.

Continue revision of sentence cards and strips and individual work as already suggested.

(4) *Word Lists and Spelling*

Let the children copy the word lists shown in Fig. 1035 into their spelling books. The drawings will help them to remember the sounds.

Let the children collect words beginning with three consonants as in Fig. 1036. They can look for words on their picture-sentence cards and in their reading books to add to these lists. They will enjoy doing this. Some words they should be able to think of without looking in books: *through, spring, splash, three, shrimp*, because they have had them in the Talks, etc.

Making these lists is a valuable exercise in writing, spelling and reading. The teacher herself can make a list for word drill.

SECTION IV: WRITING AND COMPOSITION

- (1) **W**RITING and illustrating some new words: *soup, group, through the forest, an axe, a saw*.

(2) Transcription: some sentences (Figs. 1037—1039).

(3) Let the children write some sentences of their own about the woodcutter and the carpenter.

(4) Let them copy some rhymes, sentences or paragraphs from their reading books in "My Own Book."

(5) In cursive handwriting practise, *f, wo* and *x* as in Fig. 1040.

A Writing Pattern (Fig. 1041)

This is a help to writing *x*. The children draw a row of joined *c*'s upside down and then a row of *c*'s the right way up on the next line. The second row are linked with the first row.

SECTION V: NUMBER

- (1) **O**RAL work on pence and halfpence. Explain to the children if necessary that one penny is written as *1d.*, 2 pennies as *2d.*, and so on. Ask the following questions.

(a) How much do 6 balls cost at *1d.* each?

(b) Jack spent *2d.* on sweets and *5d.* on a boat. How much did he spend?

- (c) How many penny stamps can I buy with 5d. ?
- (d) If I spend 3d. out of 8d., how much have I left ?
- (e) How many halfpenny buns can I buy for 2d. ?
- (f) How many twopenny toys can I buy with 8d. ?
- (g) How many penny toys can I buy with 1s. ?
- (h) John bought 1 apple on Monday, 2 apples on Tuesday, and 4 on Friday. How many apples did he buy ?
- (i) Betty had 4d., she bought a pencil for 2d., and her father gave her 3d. How much money had she then ?
- (2) Give the children further practice, both oral and written, on numbers to 20, as follows:
 What is half of 4, 6, 8, 10, 12, 16, 20 ?
 How many must I add to make 6 into 20 ?
 $11 + 3 + 4 = \quad$. $16 - 9 = \quad$. $17 + 3 - 5 = \quad$, etc.
- (3) Continuation of simple addition and subtraction sums with a carrying figure.
- (4) Give the weaker children practice in missing-number combinations, Fig. 1042. Let them say 5 and how many are 9 ? etc.
- (5) Continue revision of addition tables written out on cards.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of woodcutters cutting down trees.

- (2) *Drawing to help Writing, Number and Observation* (Fig. 1043)
 - (a) The tools of the woodcutter, an axe, a mallet for driving in a wedge.
 - (b) The long saw of the woodcutter.
 - (c) Logs of wood, a section of a log, showing the bark.
 - (d) Some children may like to draw all the carpenter's tools they know.

(3) *Clay Modelling*

A hammer or a mallet.

(4) *Paper Modelling*

An axe. This is made from half a square.

Give the children fairly large pieces of paper, as they can use their axes for their games. They fold the half square into 4 equal parts lengthwise, and 8 equal parts across as in Fig. 1044. Fold as for a fire-screen (Fig. 1045). Hold at X with the thumb and finger of the right hand (Fig. 1045). Bring A¹ A up gently until A C lies along C B (Fig. 1046a); fold A¹ A down as in Fig. 1046(b). Then fold A C E and A C F down on each side to form the head of the axe as in Fig. 1047. These flaps can be fastened with a little paste. Let the children colour their axes with crayons.

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(5) The children will also enjoy making a chart to show all the things made of wood. They can fold a piece of paper into squares or use their rulers. In each square they draw something made from wood and print the name underneath. This project involves both writing and drawing. If desired a group can work at a chart. Each child has a square of paper and makes a drawing, then these are mounted as in Fig. 1048.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

THE children will enjoy imitating the activities of the wood-cutter. Pulling logs along, sawing, chopping are all good movements to imitate for physical exercise. Two children can hold a pointer at each end to imitate the action of sawing. These movements can be done to suitable music.

(2) *A Singing Game*

Let the children pretend to swing an axe as they sing:

Swing the axe, woodman!
High each leafy crown;
Underneath the mosses
Deep the roots go down.
Swing! Swing!
Through the deep forest,
Let it ring and ring,
Swing the axe, woodman!
Swing! Swing!

The children can use their paper axes as they imitate the woodman.

(3) *Song*

"What The Trees Grow." See music on pages 1156-1157.

SECTION VIII: *STORIES*

THE LUMBER-MEN

(STORY FOR COLOURED PICTURE)

JIMMY'S father was a lumber-man. Each winter he left Jimmy and Jimmy's mother and went to the big forests in the cold north to cut down the trees there. Jimmy was always sorry when his father left them because it seemed so long before he came back again.

"Why can't we go with you, Daddy?" he would ask. And his father would say: "Well, Jimmy, grow into a big boy, and maybe I'll take you with me one day!"

So Jimmy ate his meals well, and did his best to grow into a big boy.

He grew and he grew. His mother was proud of him. And that winter his father looked at Jimmy and said: "You can come with me, Jimmy! You are a fine strong boy now!"

How delighted Jimmy was! But his mother was sad. Now she would be very lonely in the winter, for she would have neither Jimmy nor his father to keep her company. She would be all alone.

"Mother, don't worry!" said Jimmy, hugging her. "Perhaps I can help Daddy to build a nice wooden house for you, away up in the forest! Then you could come with us each winter, and cook for us and look after us!"

Jimmy went off with his father. He had a bright, sharp axe of his own. He was a very proud little boy, and he meant to work very hard indeed, and show his father that he was just as good as a man!

The other lumber-men welcomed the little boy and said what a fine fellow he was to come and help his father. They lived in a camp together, and Jimmy was excited to see the big camp-fires at night and to hear the tales the big men told. But he usually fell asleep before all the tales were told, and did not wake until his father shook him by the shoulder in the morning and told him to get up.

It was hard work, working in the lumber-camp. Jimmy could not do the work the men did, for it was too heavy. He could not take one end of a two-handed saw and saw down a great tree. But he could use his sharp axe very well indeed, and he often trimmed up the logs for the men, and helped to stack them neatly. The lumber-camp was a very busy place. There was always the sound of sawing and the ringing of axes. Then there would come a great creaking and groaning as a big tree swayed to and fro and then toppled to earth with a crash. The men always knew exactly how a tree would fall, and would shout to Jimmy to keep out of the way.

It was a fine life for the little boy. He grew even bigger and stronger. But he did miss his mother. He would have liked so much to tell her all he was doing, and once, when he cut his hand badly, he wanted her there to bathe it and bind it up for him.

"Daddy, please, please do let us build a log-house so that Mother can come and live here with us next winter," he begged his father. "I do miss her so, and all the men would be glad to see Mother because she is so clever at cooking and mending."

"It's a good idea," said Daddy, and he told the other men about it.

"We will help you to build a log-cabin," they said. So they chose some special logs, and whenever there was time, Jimmy and his father set to work on their log-house. It was much harder to build than Jimmy imagined, but it was such fun doing it, and thinking of how pleased his mother would be to see it next winter.

At last the log-house was finished. It did look nice. You can see it in the picture. It had two big rooms inside, and Jimmy's father said that he would buy a stove to warm it, when he went back to the town that spring. He would buy some furniture too.

TWO YEARS IN THE INFANT SCHOOL

"Perhaps our chairs and tables will be made of the very wood I have helped to cut down this winter!" said Jimmy proudly.

He and his father went back to the town where his mother lived. She was so pleased to see them. When she heard about the house built of logs, she was overjoyed.

"Now I shall not have to say good-bye to you both when you go lumbering in the winter," she said.

So the next winter she went off with them. Jimmy was so excited. He was longing to show her the log-house. When at last she came to the lumber-camp and saw the fine house build of logs from the trees that Jimmy and his father had helped to cut down, she was delighted.

"What a dear little house!" she said. "How happy we shall be!"

And so they were. Jimmy's mother was such a help to the camp, for she could cook delicious meals, and she never minded mending for anyone. Jimmy was proud of his kind mother and his strong father.

And they were proud of their hard-working little boy! Mustn't it be fun to live in a lumber-camp every winter as Jimmy does?

JACK THE CARPENTER

(STORY FOR PICTURE-SENTENCE CARD NO. 153)

JACK was such a good little carpenter. He was very clever with his hands and he could make such a lot of things. Daddy had given him a hammer, some nails, a saw, a plane, a glue-pot and many other things for his birthday. He had Daddy's old bench in the workshop and he spent most of his playtime there, making all kinds of things.

What Jack wanted to make most of all was a little wooden house in the garden, so that he and his little sister Sue could play there in wet weather. It would be such fun to play at houses!

But Daddy said he must get used to all his tools and must make a great many simple things before he could build a little wooden house. So Jack worked hard in the workshop and made Father a stool, and Sue a dolls' house and Mother a bookshelf. Then he made himself a cart and put two wheels on it. He used it when Mother wanted him to go shopping for her.

One morning Sue came into the workshop and watched Jack working.

"When are you going to build us a nice little house in the garden?" she asked. "I have all my dolls ready to move in, when the house is built."

"I should like to build a log-house in the garden," said Jack. "I could get some wood from Farmer Brown. He is cutting down some trees. When I have sawn this plank in two I will go and ask him."

So when Jack had finished sawing he went to Farmer Brown, and the kind old man gave him as many small logs as he could take away. Then Jack began to build the log-house in the garden.

How hard he worked! It took two weeks to do, but at last it was finished. It was just big enough for him and Sue to squeeze inside. It

was such fun to play there when it was raining. Sue had all her dolls there, and she said it was their very own garden-house.

It has a door and one window. Isn't Jack clever? I *would* like to see his dear little log-house, wouldn't you?

MARJORY'S DRYAD

(STORY FOR PICTURE-SENTENCE CARD No. 154)

ONCE upon a time, as Marjory was going through the woods, she heard a strange sound inside a tree. It sounded as if somebody were there!

"Well, if someone is in there, there must be a door to get in by!" said Marjory, and she felt about the bark for a door. And at last she found one! She turned the handle and the door swung inwards. Out of it came a strange creature, whose arms and legs were made of twigs of trees.

"What are you?" asked Marjory in surprise.

"I am a wood-spirit, a Dryad. Would you like to go through the forest with me? All the sleeping trees shall tell their dreams to you," said the Dryad.

"I should love to go," said Marjory, "if I can be home in time for tea."

So the Dryad took her hand and led her to each tree in turn. "What do you dream of, oak-tree?" asked the Dryad, knocking on the oak's trunk.

"I dream of sunny days and the wind blowing through my branches," said the oak, sleepily. Then the Dryad took Marjory to a big beech-tree and tapped on its smooth trunk.

"What do *you* dream of, beech-tree?" asked the Dryad.

"I dream of the spring days when I can unfold my new green leaves," said the beech-tree, sleepily. The Dryad went next to a hazel-tree and knocked on its bark.

"What do *you* dream of, hazel-tree?" asked the Dryad.

"I dream of my nuts ripening, and little squirrels cracking them," answered the hazel-tree, sleepily.

"What a lot of dreams they have!" said Marjory. "What does *this* tree dream of, Dryad? Ask it!"

"What do *you* dream of, elm-tree?" asked the Dryad, tapping its bark.

"I dream of the green fields of spring, and the little lambs I shall see in the meadows," said the elm-tree, sleepily.

Marjory heard the voices of her brother and sister calling her. "Marjory! Marjory! Tea-time!"

"Tom! Ellen! Come and see the Dryad, the wood-spirit!" shouted Marjory, but even as she spoke the Dryad slipped between the trees and was gone. Marjory was disappointed.

She told Tom and Ellen about the Dryad and the dreaming trees. "Perhaps we shall see the wood-spirit again," said Marjory, "and then we shall know what all the other sleeping trees are dreaming about in the cold days of winter."

What do *you* think they are dreaming of?

WHAT THE TREES GROW!

ENID BLYTON

CECIL SHARMAN

Brightly, but not hurried

Key C \parallel 1 \cdot 1 \cdot r' \cdot r' $\}$

VOICE *mp*

1. I grow a - corns,
2. I grow nuts, the

PIANO *mf* *mp*

said the Oak, Set in cups, 'that fai - ry folk,
Ha - zel cried, For squir - rels and for mice to hide,

Like to use at par - ty time; I grow a - corns, said the Oak.
When the frost - y days are here; I grow nuts, the Ha - zel cried

D.C.

What the trees grow! (cont.)

3. And I grow toys, the Fir tree said, And

mf

can - dles too, pink, blue, and red, The chil - dren call me Christ-mas Tree, For

mf

I grow toys, the Fir tree said!

poco rit.

mf

p

Topic No. 78

Cotton

SECTION I: *THE TALK*

TO-DAY we are going to talk about some of the clothes we wear, and how we get the cotton from which they are made. Let us look at our clothes. Jimmy has a jersey, but it is made of wool, not cotton. Where did we get the wool from? The sheep grew it for us, on its broad back! Emmie has a silk blouse. Where did the silk come from? It was woven by the busy silkworms, and people took their long, silken threads and made of them the silk from which Emmy's blouse is sewn.

Look at Alice's dress, and at John's big white handkerchief. Look at Jane's blouse and Billy's collar. They are all made of cotton! We make cotton into many things: dresses, blouses, handkerchiefs, sheets, pillow-cases, curtains and so on. We find cotton very useful and we would be sorry to do without it.

Who knows where cotton comes from? Is it grown on an animal's back as wool is? Is it made by an insect as silk is? No, cotton is grown by a plant. It has nothing to do with animals or insects. It is grown by the cotton-plant, and millions of people each year help to pick the cotton so that girls and boys all over the world may have cotton clothes to wear.

Cotton is grown in hot countries, for it must have plenty of sunshine to ripen it. The cotton seeds are planted in wide fields in long long rows. The soft rain comes and helps the seeds to grow. Weeds grow too, and these must be hoed up, or the young cotton plants will be choked. When the seedlings shoot up they grow too thickly, and men have to be sent into the fields to thin them out. Each cotton plant must have plenty of room to grow big and strong. In a few months' time the seedling has grown into a big bush, as high as you are, with leaves that remind us of the ivy. The flowers open, yellow or pink flowers, looking very lovely as they light up the big cotton-fields. They are rather like the flowers of our hollyhock, but the bells are a little longer.

The flowers fade and the petals fall. The seed-box in the centre of the flower begins to grow and grow. Inside this seed-box, or *boll* as it is called, are the cotton seeds, but more important than the black

TWO YEARS IN THE INFANT SCHOOL

seeds is the fluffy down that is round them! This soft down is the raw cotton.

Soon, when sunshine has ripened it, the cotton boll splits. You will see some bolls in the picture. Do you notice how soft and fluffy the cotton looks? It is covering the seeds. It is from this cotton that our sheets and dresses are made.

Now comes a busy time in the cotton-fields. Black men and women and little black children go to pick the cotton. It is not hard work, but it is long and rather boring, for the same thing is done all day long, the ripe bolls are chosen out and picked. The unripe ones are left for another time. All day long the negroes pick the cotton, and it is put into great piles. The next thing to be done is to separate the cotton from the seeds. The seeds used to be thrown away as rubbish, but now they are used for many things. They are squeezed hard so that the oil may be taken from them, and this is used in cooking, and for making soap and other things. Even the pulp left from the seed is used, and is given to cattle as food.

When the seeds have been separated from the cotton it is pressed hard to make it flat, so that it may be packed into big bales. Then it is sent away to factories. Here the cotton is spun into long threads. Many things are done to it: it is cleaned, and pulled and wound, and at last the fluffy-looking cotton has changed to *yarn*, thread that is ready to be woven into cloth. What a lot happens to it!

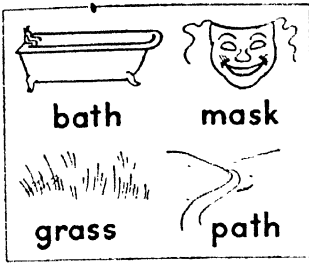
Look at your cotton handkerchiefs carefully. Do you see the threads there? Hold your handkerchiefs up to the light. You will see that there are threads going downwards from top to bottom, and threads going across, from side to side. We call the cross-threads the *warp*, and the downward threads the *weft*. Clever machines can weave cotton threads under and over one another, across and downwards, and so make the cotton *cloth* we know so well!

Many different kinds of cotton cloth are made, fine lawn, crisp muslin, pretty prints, strong calico! We wear and use a great many things made of cotton. We have reels of cotton in our work-baskets. Our tablecloths are made of cotton. We have already spoken of our dresses, handkerchiefs and so on. Some of our towels are made of cotton, and many of our curtains. We use cotton for more things than we can say! What an interesting story it has, from the seedling to the big bush, the pretty flower, the seed-box or cotton boll, the fluffy cotton round the seeds, the spinning into thread and the weaving into cloth. Then we buy the cloth and make our dresses, petticoats and blouses!

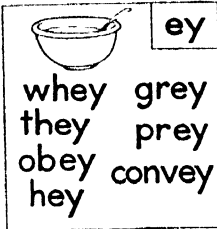
SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely of the various materials of which their clothing is made—silk, cotton, wool. Let the children tell the names of creatures that provide us with material.

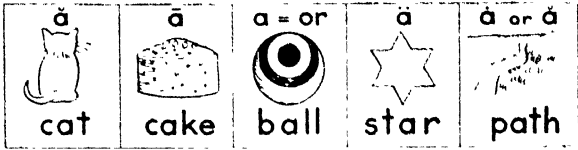
(2) Let them have a small bit of cotton material to unravel, lead them



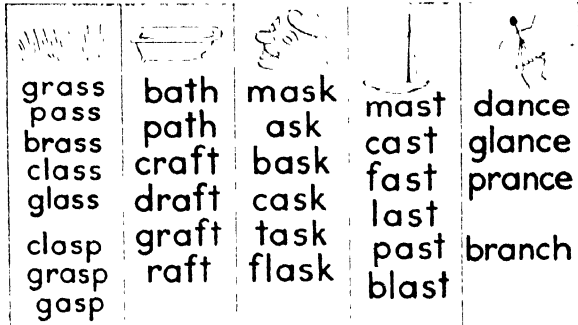
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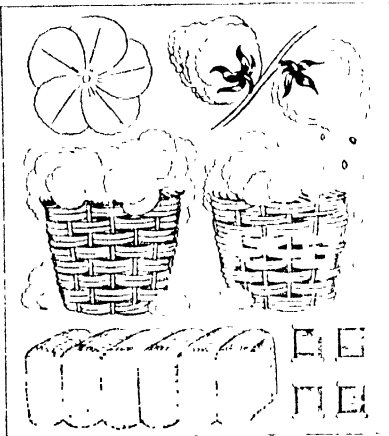
1051



1049



1042



Pretty print frocks are made from cotton

1053



This is a basket of fluffy white cotton picked from the cotton plant. Sambo likes to play with it

1054



The pretty white cotton is sent to the mills. There it is spun into thread. The thread is woven into cloth

1055



The cotton plant likes the hot sun. The sun ripens its pods

1056

12	+	1	=	13
12	+	2	=	14
12	+	3	=	15
12	+	4	=	16
12	+	5	=	17
12	+	6	=	18
12	+	7	=	19
12	+	8	=	20
12	+	9	=	21
12	+	10	=	22
12	+	11	=	23
12	+	12	=	24

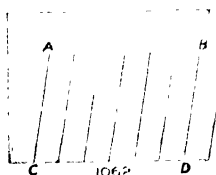
1059

10	+	0	=	10
10	+	2	=	12
10	+	4	=	14
10	+	6	=	16
10	+	8	=	18
10	+	10	=	20

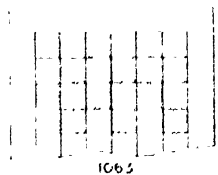
1060

h bath path grey they

1057



1062



1063

TWO YEARS IN THE INFANT SCHOOL

to see that it is made of cotton threads woven together, that is, one thread passing over the other. Let them compare a piece of cotton with woollen cloth.

(3) See if any children know where cotton comes from. Tell them it grows on a plant.

(4) Let them look at the coloured picture; it shows a number of cotton plants. Who are picking the cotton? What are they putting the cotton into? etc.

(5) Let the children, with the help of The Talk, tell the story of cotton. First the pretty flower yellow or pink; when its petals fall off the cotton pod grows bigger and bigger. What happens when the hot sun ripens it?

(6) Let the children tell how the seeds are taken from the soft fluffy cotton, how the soft cotton is packed in bales and where it is sent.

(7) Let the children look again at the coloured picture and describe the dress of the people. How do they know that cotton grows in a hot land? Because of the black men and women and little piccaninnies.

(8) Let the children tell of any fluffy seeds they have seen that look a little like cotton.

(9) Let the children name all the things they know made from cotton --cotton thread, dresses, aprons, tablecloths.

(10) Teach these rhymes:

(1) THE COTTON PLANT

Sing, oh sing the cotton plant!
Bravely may it grow,
Bearing in its seeded pod
Cotton white as snow!

Spin the cotton into thread;
Weave it up and down,
Give it to a little girl
To make a cotton gown!

ANONYMOUS.

(2) ABOUT CLOTHES

The little lambs wear curly coats
That fasten on so tight
Their mother never takes them off
Not even when it's night.

And little ducks go paddling round
In puddles and in brooks;
And if they sit right down in them
Their mother never looks!

If only little girls and boys
 Had clothes that on them grew,
 Our mothers need not work so hard
 At making all things new.

E. E. SCANTLEBURY.

(3)

Our shoes are made of leather,
 Our stockings are of silk,
 Our pinafores of calico,
 As white as any milk.
 Here we go around, around,
 Here we go around,
 Dancing in a merry ring
 Until we touch the ground.

OLD SINGING GAME.

(See Section on Games, for how to play this rhyme.)

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the different sounds of *a* as in Fig. 1049. Draw the pictures on the board, let the children say each word and notice the sound of *a*. Get from the children by suggestions other words to put in each of the five columns.

Remind the children that *father* and *rather* can belong to the *star* group although they have no *r* after the *a*. Remind the children that their teeth must be well apart to say the *star* words.

(b) Let the children practise the *a* sound in *bath, path, ask*. Let them say the names of the objects on the picture card, Fig. 1050. Let them notice the sound of the *a*. It is a little like the *a* in *far*, but softer, that is, more like short *ă*.

Let the children think of other words with a soft *a*. Help them by suggestions. Write each word on the board for them to read. They will be able to think of many words ending in *-ass* as they have collected them in their spelling books: *class, glass, pass, brass*. In the north people pronounce the *a* in these words as short *ă*.

They will be able to think of some words that rhyme with *ask*: *bask, task, mask, flask*; and words that rhyme with *fast*: *past, mast, last*.

Remind them of the words *branch*, and *Blanche, glance*.

(c) Teach the new phonogram *ey*.

Let the children give the long sound of *a*. Ask what other phonograms they know have the same long sound. They will say: *ay* and *ai* as in *rain*. Remind them of the word *they* which they have learnt. Let them tell the sound of *-ey* in this word. Then help them to find other words. What was Miss Muffet eating? Curds and *wh(y)*. What colour are the clouds on a rainy day? *Gr(y)*.

TWO YEARS IN THE INFANT SCHOOL

Let them read the words on the picture card Fig. 1051, and use them in sentences.

(2) *Word Recognition*

Revise words by means of the flash cards. Add some new words. The talk about cotton will suggest new words: *reel of cotton, bale of cotton, loom, spinning wheel*, etc.

(3) *Sentence Method*

Let the children give sentences about cotton. Encourage them to make the cotton plant tell a story to them. Ask one child for the first sentence. How will the cotton plant begin his story?

"I am a cotton plant. I grow in a hot land. All the children who play in the cotton-fields are black. They love my pretty yellow blossoms. I grow about as tall as you are. We cotton plants are planted in rows.

The cotton-field looks pretty in summer, with its rows of dark green leaves and yellow flowers. But it is best of all in autumn when the fluffy white cotton is bursting out of the pods."

Tell the children the story of Barbara's visit to the draper. Let the children retell the story and describe all the pretty prints and muslins that Barbara saw in the shop. What did Barbara buy?

Show them picture-sentence card No. 155. Let them talk about it. They can tell the names of all the cotton materials they know: muslin, calico, gingham, lawn, etc.

Read them the sentences underneath. Barbara is speaking to the draper:

"Mother said I could ask you for half a yard of muslin for my doll. It must be bright and pretty because it is for a party frock. Then I want to make a cheap print dress for every day."

Teach these sentences in the usual way. Let the children notice the sound of *ar* in *yard* and *party*. In *half*, *a* has the same sound as in *yard* and *party*. Let them notice the silent *l*. Point out also the silent letters in *could* and *bright*. Remind them that *w* alters the sound of *a* in *want*. The rest of the words they should know. The careful reading of these sentences by each child will help to make good speakers.

Let the children act this story. The children can be drapers and more customers can be introduced.

Tell the children the story of the naughty twins, Dick and Nick, and what they did with their pretty new cotton handkerchiefs. Let the children retell the story. Show them picture-sentence card No. 156. Let the children talk about it:

"I have made a fine mask," said naughty Dick. "Be quick and tie it fast, Nick. Then I will tie yours. We will look in the window at Barbara. She will get a fright when she glances up at us."

Teach these sentences in the usual way. Let the children notice the "ask" words: *mask, fast, glance*. Some children may have forgotten the

word *naughty*. Remind them of the *au* sound in *saucer*; this will give them *naughty*. The *gh* is silent as in *fright*. Let them notice the spelling of *tie*. The final *e* makes the *i* long.

The children will like to finish the story and tell what Barbara did when she saw Nick and Dick peeping at her with their funny masks.

Use the sentence strips on Sheet 17 for revision and for tests. A few children may fail to read them when there is no picture to give the clue. This finds out the children who do not read but repeat sentences from memory. However, if words are talked about and pointed out as suggested, the greater number of children will be able to grasp the sentences as wholes, as well as recognise individual words. Every now and then the children should be asked to read certain words.

Continue individual work and group reading.

(4) *Word Lists and Spelling*

Let the children make word lists for the “ask” and “path” words as in Fig. 1052. These are useful lists for spelling.

The children can build these lists up by degrees. The children can add *ass*, *mass* and *lass* to their lists, though these words are often pronounced with the short *a* sound.

Let the children also copy in their spelling books the list of words ending in *ey* (= *ā*).

These lists are always useful for word drill and they form a kind of dictionary for the child. Any group of words that seems to present special difficulties can be printed on a card and hung in the classroom.

SECTION IV: *WRITING AND COMPOSITION*

(1) **W**RITING and illustrating some new words; *cotton*, *calico*, *a mask*, *a path*, *a bale of cotton*.

(2) Some sentences for transcription (Fig. 1053-1056).

These can be written in script or cursive handwriting.

(3) Some children may like to write their own sentences about cotton.

(4) In cursive handwriting practise *h* and *y* as in Fig. 1057.

A Writing Pattern (Fig. 1058)

Two rows of *h*'s so spaced and overlapped that they make a pattern as in Fig. 1058.

SECTION V: *NUMBER*

(1) **M**AKING a new table by adding 12 to numbers up to 12 as in Fig. 1059. Let the children first make this table by using sticks or other apparatus. They can continue to use the apparatus until they can write the table from memory. Let them sometimes begin at $12 + 6$ or from any point in the table. Let them also sometimes write the table backwards, beginning with $12 + 12$.

(2) Let the children also practise adding 10 to numbers up to 10 in 2's as in Fig. 1060. If necessary let them use apparatus. The greater number of children should be able to do this without apparatus.

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(3) Continuation of simple addition and subtraction sums with a carrying figure.

(4) Oral work: simple problems involving multiplication and division (measuring).

How many 2's in 8? etc. 3 groups of 4 or 3 times 4 or 4×3 .

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a cotton-field in summer and autumn. Some children may like to draw a piece of gingham or cotton with a pretty pattern on it.

(2) *Drawing to help Writing, Number and Observation* (Fig. 1061)

(a) Drawing the cotton flower with its 5 petals. Let the children first draw the 5 lines as in Fig. 1061.

(b) The cotton pod bursting open. The case can be coloured brown. This should be drawn on dark paper with crayons.

(c) Baskets of cotton just picked.

(d) A bale of cotton. Let the children notice how well it is corded up.

(e) Some reels of cotton of different colours.

(3) *Modelling in Clay or Plasticine*

A reel, a basket for cotton.

If some cotton-wool can be obtained, let the children try to twist it into thread. They can pull it out, roll it between the palms of their hands and then twist it. This will help them to begin to understand what is meant by spinning.

(4) *Weaving a Tablecloth*

Give the children oblong pieces of paper (brown paper can be used). Rule an inch margin around, then fold in half as in Fig. 1062. Mark half-inch or inch spaces along C D and A B. Rule lines from the divisions on C D to those on A B. Cut along these lines and then unfold the paper. Cut another piece of paper into *separate* long strips by using the same method. These separate strips are the weavers. The piece of paper with the 1-inch border is the loom. Weave with the loose strips as in Fig. 1063. (In Figs. 1062-1063 the portion A B has been divided into an even number of half-inches. Even numbers are often easier for the little ones to measure. The weaving, however, looks better if A B is divided into an uneven number, say 7 or 9. Older children should be taught to choose an uneven number.) If the children use white paper for the loom and blue for the weavers, they will make pretty check tablecloths. They can use these at lunch-time. If brown paper is used for the loom, the weavers can be cut from wallpaper. Pretty effects can often be obtained by the use of wallpaper. This gives the child his first idea of weaving and of a loom.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

THE Draper's Shop. Show the children a foot measure and a yard. They have already some idea of a yard because lines a yard apart have been drawn in the playground for jumping, etc. (See Topic 22.) Some children can pretend to be drapers and use pieces of string (or real tape measures) a yard long for measuring. Wallpaper, tissue paper, wrapping, etc., can form cotton goods. The buyers come to buy a yard, half a yard, a quarter of a yard of material at 6d., 8d. or 1s. a yard. This game is a help to arithmetic. A yard can also be marked on the table and the children measure their cloth on this like the real draper.

(2) *Rhythmic Exercises*

Measuring to music: (a) Put the right hand to the shoulder and stretch the left hand out and then back to the right hand in time to music. (b) Move both hands together to the left and right as though measuring cloth at a counter.

(3) *Singing Game for Indoors or Out*

"Our Shoes are made of Leather." (See page 1172.) All stand still in a ring without joining hands, and sing the first stanza, pointing to their shoes in the first line, to their stockings in the second, and holding out their dresses or pinafores in the third line. They then join hands and sing the second stanza, dancing round in a ring as fast as they can. In the last bar they all fall down as they sing the word "ground."

(4) *Songs*

- (a) "Our Shoes are Made of Leather." See music on page 1172.
 (b) "Our Clothes." See music on pages 1173-1174.

SECTION VIII: *STORIES*

LITTLE BLACK PICCANINNY

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a little black baby. He lived with his mother and father quite near the big cotton-fields. They called him their piccaninny, which means baby, and they were very fond of him.

He had black curly hair almost like sheep's wool, it was so soft and curly. His face and body were black too, but his teeth, when he grew them, were as white as snow. He was a fat little fellow, and very happy, especially when his mother used to sing to him at night before he went to sleep.

TWO YEARS IN THE INFANT SCHOOL

Then there came a time when his mother and father left him in the charge of a bigger girl, and he missed them all day long. Where had they gone to? They came home at night, tired, and made a fuss of their little piccaninny, but he was almost asleep then.

His father and mother were working in the cotton-fields. It was summer-time and the big cotton bushes were ready for picking. In the spring the seeds had been planted, and they had sprung up well. The fields had been weeded regularly, and the seedlings had grown up into the air and sunshine. Then when they were strong bushes they had sent out flowers, pretty yellow flowers, rather like hollyhocks in shape. The fields had looked very pretty then. The little black baby's mother brought him some of the flowers home and he played with them.

The sun shone down. The flowers faded and the petals fell. The seed-boxes grew. The pods, or bolls, as they were called, grew fat and ripe. Some of them burst, and a soft fluffy whiteness showed up and down the rows.

It was time to pick the cotton. That was when the little black boy's father and mother were away all day long. They were picking the cotton pods as fast as they could. They piled them into their baskets, and, when these were full, they took them away to be emptied.

The mother took home a big cotton pod to her piccaninny. He liked it. He pulled all the fluff from the boll, and found that there were black seeds inside. He wanted to go with his mother the next day and see the fields where these lovely fluffy things grew.

"You shall come next year when you are a bigger boy," his mother told him. "You shall help to pick the cotton then."

The little black piccaninny grew and grew. He became a fat little boy, and he ran about on his sturdy legs all day long. When the cotton-picking began the next year he took hold of his mother's skirt and said he was going to the fields too.

"I can pick the pods," he said. "I can, I can. I will only pick the ripe ones. I will not pick the pods that are not ready. Let me come with you."

So his mother took him to the cotton fields with her. She showed her piccaninny which were the ripe bolls and which were not. He saw other children working in the fields. It was not hard work. It was pleasant to be out in the sunshine, talking and laughing to everyone, and filling his basket with the cotton. The little black boy looked carefully on the bush in front of him. He saw many pods that had burst. The white cotton swelled out. It was ready to be picked. He picked it and threw it into his basket.

He felt proud. He was doing the same work as his father and mother. When his basket was full he would empty it, just as his mother emptied hers. He would be paid some money for his work!

The cotton-field was gleaming white with the fluffy cotton. The sun shone down and more and more pods burst open, showing their fluffy whiteness inside. Everyone worked hard. Sometimes they sang

songs as they worked. Sometimes they shouted to one another. When dinner-time came everyone put down his basket and sat in the shade to eat and drink. It was like a huge picnic.

The little black piccaninny was very happy. It was good to be here with everyone, instead of being left behind at home. It was good to work and to fill his basket like everyone else. It was fine to think that he would get some money to give his mother.

But, when everyone went back to work again after their dinner, the little black piccaninny was fast asleep! He lay there in the shade, curled up by his basket. Everyone laughed softly.

"He is only a baby!" they said, "let him sleep! There is time enough for him to work when he gets bigger!"

Then back they went to the cotton-field and left the piccaninny asleep. When he awoke he was cross! He took his basket and trotted off to the cotton-bushes again. He picked and he picked and he picked!

At the end of the week the little piccaninny had some money of his own, the first pennies he had ever had. He gave them to his mother, and she bought a little piece of red cloth for him.

"I will make you a cotton coat!" she said. "See, my little piccaninny, the cotton we pick in the fields comes back to us made into good cloth like this! Perhaps it is made of the cotton your Daddy and I picked last year!"

"But how is it made into cloth?" asked the piccaninny, quite puzzled.

"The cotton you pick is sent away and cleaned," said his mother. "The seeds are picked out. The fluffy cotton is spun into long threads. The threads are woven into good cloth, and I buy the cloth to make you a little red coat!"

"The cotton-plant is a good plant," said the piccaninny. "It is as good as the sheep and as good as the silkworms! The sheep gives us wool, the silkworm gives us silk, and the cotton-plant gives us cotton. I shall be proud to wear my little red coat, Mammy!"

The piccaninny wears his coat on Sundays, and he does look grand in it! I would like to see him, wouldn't you?

BARBARA'S SHOPPING

(STORY FOR PICTURE-SENTENCE CARD NO. 155)

BARBARA had been a very good girl at school. She was top of her class.

"I am very pleased with you for working so hard," said Mother. "How did you get so many marks, Barbara?"

"I got the most marks when I wrote about the story of cotton," said Barbara. "I wrote down how it grows in the cotton-fields, and how the fluffy white cotton is picked by the negroes, and how it is spun into threads and woven into cotton cloth."

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"I am glad you worked so well," said Mother. "Now, as you wrote so nicely about cotton, would you like to go and *buy* some, Barbara? You shall buy some muslin for a best party frock for your doll, and some cheaper print cotton to make an everyday dress."

"Oh, that would be lovely, Mother!" said Barbara, pleased. "I will go and buy it now. I shall love to make my doll some new dresses. She does need some frocks badly."

Mother gave Barbara some money and she ran off to the draper's.

"Mother said I could ask you for half a yard of muslin for my doll," she said. "It must be bright and pretty because it is for a party frock. Then I want to make a cheap print dress for every day."

The draper showed Barbara all the cotton cloth he had, pretty muslins, dainty lawns, strong calico, cheap, bright prints; there was plenty to choose from!

"I will have half a yard of that spotted muslin," said Barbara, "and half a yard of that blue and yellow print. My doll will look lovely in the dresses!"

She took home the muslin and the print, and Mother helped her to make the dresses. Her doll is in her muslin frock to-day, because she is going to a party, and really, she looks quite a picture!

"Because I knew all about cotton at school, you are wearing a muslin frock to-day!" said Barbara. "You are a lucky doll!"

So she was, wasn't she?

THE NAUGHTY TWINS

(STORY FOR PICTURE-SENTENCE CARD NO. 156)

DICK and Nick had nice new white handkerchiefs. Nick tied two knots in his and wrapped the handkerchief round his face so that the knots stuck up and looked like ears.

"I know something better than that!" said Dick. "Look!" He took some chalks and drew two eyes, a nose and a mouth on his handkerchief. It did look queer!

"I have made a fine mask!" said naughty Dick. "Be quick and tie it fast, Nick. Then I will tie yours. We will look in the window at Barbara. She will get a fright when she glances up at us."

So Nick tied Dick's mask tightly over his face, and then drew a face on his handkerchief for his own mask. What a waste of nice new handkerchiefs!

They crept round the house to the dining-room window. They knew Barbara was in there, making dresses for her dolls. With a loud yell they popped their heads above the sill, their masks looking very queer indeed!

Barbara jumped up with a scream. She couldn't think what was peeping in at her. She caught up a big jug of water and ran to the window. She threw the water at the two grinning faces.

Splish, splash ! The water drenched the naughty twins, Nick and Dick.

“Oooh !” they shouted. “Don’t, Barbara ! You have soaked us ! Whatever will Mother say ?”

“Well, how was I to know it was you !” cried Barbara. “And what will Mother say to you for spoiling those lovely new handkerchiefs ! She will be very cross.”

The twins ran off to dry themselves.

“That wasn’t such a good joke after all,” said Nick. “We got a fright ourselves ! Oh, wasn’t that water cold !”

They didn’t frighten Barbara again ! She was much too quick with the jug of water ! Do you suppose she knew it was Nick and Dick ?

OUR SHOES ARE MADE OF LEATHER

CECIL SHARMAN

Just a frolic (*Lightly and quickly*)

Key Bb 2/4

VOICE

Our shoes are made of leather, Our stockings are of

PIANO

p

(staccato)

The musical score is for a song in 3/4 time, key of B-flat major. The vocal line is written on a single staff, and the piano accompaniment is written on two staves (treble and bass clef). The lyrics are: "silk, Our pin-a-fores of cal-i-co as white as an-y milk!". The score includes a key signature of two flats (B-flat and E-flat) and a common time signature of 3/4. The tempo is marked "Allegretto". The score is for a single voice and piano.

Here we go a - round, a - round, Here we go a - round,

Musical score for the song "Dancing in a Merry Ring". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "Dancing in a merry ring, Until we touch the ground!" The piano accompaniment features a simple melody in the right hand and a bass line in the left hand. The score ends with a double bar line.

OUR CLOTHES

ENID BLYTON

CECIL SHARMAN

Cheerfully Key G *mf* .s, :s, .m ls .,r :r .m }

VOICE

1 Thank you, sheep, for grow - ing wool, To
2 Thank you, silk - worm, for the silk, As

PIANO *mf* (2nd time *p*) *mf*

||d r :d .l, lt, :- .s, ||, .d :d .s, lr .m :r .d }

make my coat and frock, My jer - sey and my win - ter vest, And
fine as fine can be, That makes my mo - ther's silk - en bag, And

|| .s :m m ld :- . D.C. : l : |m .s, :s, .m ls .,r :r .m }

ev ery wool - ly sock!
lots of things for me!

3 Thank you, stur - dy cot - ton plant, For

mf *mf*

Old Clothes(cont.)

growing fluff - fy down, To make my pil - low and my sheet, And

ba - by's mus - lin gown!

Topic No. 79

Coal—The Fire

SECTION I: *THE TALK*

WHEN the winter days come, with frost and snow, we feel the cold. We are glad to see a blazing fire when we come home! Perhaps, if we live in the country, our fire is made of wood. The logs are cut from trees in the nearby woods. But if we live in the town we cannot cut logs, so we buy coal instead.

We buy it from the coal-man who comes round with his cart. Sometimes we hear him in the street, calling "Coal, coal, coal!" He has big sacks of coal to sell. He gets it from the coal-trucks that stand in the railway-yard. Where do the trucks of coal come from?

They come from the mining districts. Men called miners dig the coal out of the earth for us. Coal is found deep down in the earth. We do not make it. Miners dig it up and load it into trucks. Then the trucks are sent by rail all over the kingdom to the big towns that need it, and to the big ports that want coal for the steamers putting in there. From coal too we get the gas that gives us light and heat, so you see it is a very useful and valuable thing.

What is coal like? We know it very well. It is black, heavy, hard and brittle. It burns very well indeed. It gives out a great heat, and we are glad of this in the winter.

How is it that coal is buried deep down in the earth? It is a strange, long-ago story. Thousands and thousands of years ago great forests grew everywhere. Some of the trees were enormous, and even the ferns were as big as our trees are now. They grew, they lived for years, and then they died. Other trees grew where they had lived. They too died in their turn, and their remains lay on top of the first trees. Then more trees grew up, and these again died and the remains of their sturdy trunks and great branches decayed too and mingled with the others. So it went on for years and years, until the remains of the first trees lay deep, deep down in the earth. So many things pressed on top of the tree-remains that they grew hard, almost like stone. They were turning into coal!

This is how our coal-mines were made. The trees of long long ago

TWO YEARS IN THE INFANT SCHOOL

made them, and it seems almost as if the hot sunlight that they loved so much lies buried in the coal they turned into, for the heat that coal gives out when it is burnt is as comforting as summer sunshine!

How do we get the coal from the deep mines? First we have to find out where there is coal. Then, when we are certain that masses of coal lie in the earth at a certain place, we bore a great hole downwards, called a shaft. We send this shaft down and down until it reaches the coal. Then miners are sent down the shaft to dig up the coal. They go down in a big cage or lift, that runs up and down the great shaft on wire ropes.

Down, down, down go the miners into the darkness of the earth. When they reach the bottom they step out of the cage and begin their work. A big, well-worked mine may have miles of tunnels underneath the earth, propped up with timbers where men have dug for coal. The miners work along the seams of coal, and so make the passages and tunnels as they go. A seam of coal is a long line of coal. The miners hack at it with strong pick-axes, and dig it up with shovels.

It is dark and gloomy down in the mine. How can the miners see? They have lamps to carry. Sometimes they fix the lamps into their caps so that they may have their hands free to work. A long time ago work in the mines was more dangerous than it is now because the men did not have the safety lamps they have now, and sometimes there were bad explosions in the mine, caused by the lamps they carried. But a clever man called Davy invented a safety lamp that all miners could carry with safety.

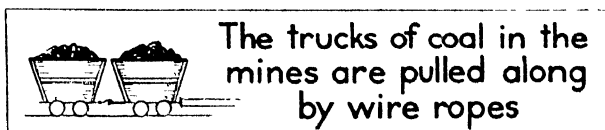
There are other dangers in the coal-mines besides the danger of explosion. Sometimes water gets into the mines, and great floods sweep away the men there. Sometimes the mines are terribly hot, so that the poor workers can hardly breathe. In any case, even in the best of mines a miner has a very difficult and dangerous job. Sometimes, when he is working a new seam of coal, he cannot stand upright to get at it, but must stoop all the time, or lie on his side or even on his back. This is a hard and tiring thing to do.

The miners send the coal they have dug back to the shaft in trucks. Sometimes pit-ponies draw these trucks along underground. The coal is then sent up the shaft to the pit-head, where it is sorted into different kinds, and from there it is sent in railway trucks to the towns and ports. The coal-merchants buy it, and sell it to us. We burn it on our fires.

Next time we shovel coal on the fire, we will think of the tired, dirty miners, working all day long in the dark, dangerous mines to get coal to light our fires, to drive our engines and to send our steamers along on the seas. Miners are fine men, and we feel grateful to them for doing such hard and dangerous work.



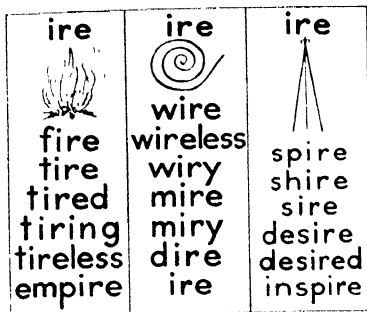
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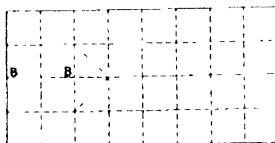
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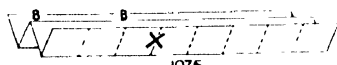
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$$\begin{array}{rcl} 0 + 4 & = & 4 \\ 4 + 4 & = & 8 \\ 5 + 4 & = & 9 \\ 6 + 4 & = & 10 \\ 7 + 4 & = & 11 \\ 8 + 4 & = & 12 \\ 9 + 4 & = & 13 \end{array}$$

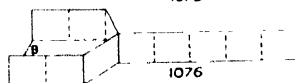
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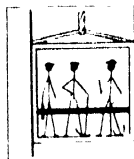
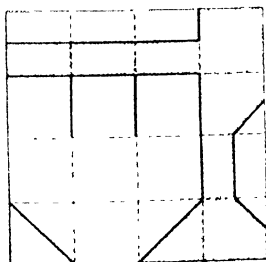
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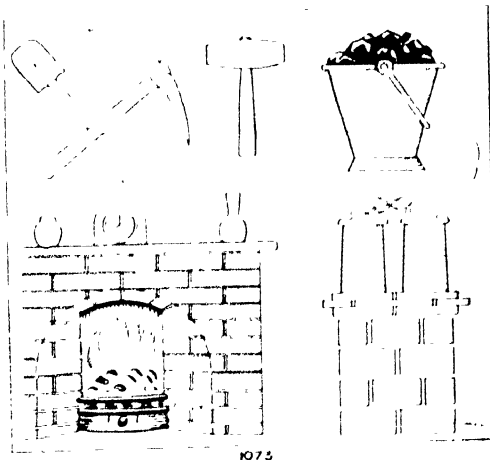
1076



1068

c c cold coal old

1069



1073

FIGS. 1064-1078.

TWO YEARS IN THE INFANT SCHOOL

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children tell how they keep warm on cold days. Ask what the fire is made of, and let the children tell all they can about the coal, its appearance, weight, etc.
- (2) Let the children tell about the coal-man, his cart, his sacks of coal, his call.
- (3) Where coal is found. How the miners go down into the mine, the shaft, the cage, etc.
- (4) What it is like down the coal-mine, dark. The miner's lamp. How the miner works, his tools; how the coal is brought up from the mine.
- (5) What happens to the coal when it reaches the head of the pit?
- (6) How coal is used. What do we often use now instead of coal?
- (7) Let the children look at the colour picture and talk about it. It will teach them many new words: the *shaft* leading down to the mine, the *cage* or *lift*, the *wire ropes*, the *tunnels*, *trucks* of coal, the *pit-head*, etc., etc.
- (8) Let the children tell the story of coal. What it once was, etc. Help them to describe the great forests of long ago.
- (9) Let the children talk about how coal burns, the smoke, flames, red-hot coal, etc. Let them talk about pictures that can be seen in the fire.
- (10) Teach these rhymes:

(1) WHAT THE COAL SAYS

I am as black as black can be,
But yet I shine.
My home was deep within the earth,
In a dark mine.
Ages ago I was buried there,
And yet I hold
The sunshine and the heat which warmed
That world of old.
Though black and cold I seem to be
Yet I can glow.
Just put me on a blazing fire,
Then you will know.

(2) BY THE FIRE

When the open fire is bright
In the evening after tea,
Then I like to come and sit
Where the fire can talk to me.

FRANK DEMPSTER SHERMAN.

(3) IN WINTER

When the birds have gone
From the summer trees,
When the winds blow cold
And the waters freeze,
Hurrah for the fires
Of the winter days,
And hurrah for the coal
That makes the blaze!

(4) THE MAN IN THE FIRE

The little old man that lives in the fire
Is singing a song, my dear ;
Just sit very still while the logs burn bright,
And this is the song you'll hear :
" Crackle, crackle, goes the fire,
Don't you hear me shout ?
I'm a very jolly man,
Won't you let me out ? "

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **P**RACTISE the consonant sound in *the*. Remind the children to put the tip of the tongue under the top teeth. Let them say *they, together, clothed, bathing, father, mother, farther, gather, brother*. Let the children think of words beginning with *th* or containing *th*. Get as long a list as possible for practice.

(b) Revise: (i) the sound of *-ore* in *store, shore, before, more*, etc. Let the children add to this list.

(ii) The sound of *-are, stare, hare, mare, spare, bare, care, dare, fare, pare, beware*. Help the children to think of these words. If they remember the sentences on their picture-sentence cards it will help them.

(c) Teach the new phonogram *-ire* in *fire*. Show the children the picture of a fire (Fig. 1064). Let them say the word. Print the word *fire* on the black-board. They can hear the long *i* sound in this phonogram very easily (more easily than the long *o* in *store* and the long *a* in *hare*). They will remember that final *e* generally has this effect. They will not hear the rolling sound of the letter *r*. English people generally pronounce the phonogram *ire* something like *i-er*, but if there are any Scottish children in the class, they can be asked to come out and pronounce the word *fire*, they will give the rolling *r* its proper sound. This will help them to remember that *r* is there although it is not always sounded.

Get from the children by suggestion as many words as possible containing the phonogram *-ire*. Write these on the board. Some words can be given to the children and explained:

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hire	sire	mire	tire	desire
dire	wireless	quire	wire	

Let the children make up a word family with the word *wire*:- *wireless*, *wired*, *wiry*, *wiring*.

Let the children use some of these words in sentence:

Billy fell in the *mire*. His mother dried him by the *fire*. I am *tired* of running. A *quire* is 24 sheets of paper. We often listen to the *wireless*. Father *hired* a boat. *Sire* means father.

(2) Word Recognition

Continue the use of flash cards. Play a few games with them. These are useful games: (a) The teacher holds a number of flash cards face downwards in her hand. Each child in turn draws a card, reads it and shows it to the class.

(b) The teacher pins some flash cards on the board or stands them up where they can be easily seen. Use only a few cards to begin with, for example, four. The children look at them for a few seconds, then they cover their eyes while the teacher removes one card. At a given signal the children look at the board again, and one child is called upon to tell which card has been removed. If he fails, the next child is asked.

(3) The Sentence Method

Let the children give sentences about coal. Show them a piece of coal and let the children imagine it is speaking. Get from them what it says or let them tell a story about a coal-mine. By questions get a suitable story. How do the miners get down into the mine? etc. The following are typical sentences that may be got from the children.

An iron cage goes down into the coal-mine. The miners step into it. Down they go, down, down, down. It is very dark down in the mine. So every miner has a light. Every miner has a pick-axe. It goes click! click! click! The miner gets us coal from the coal-mine. We need coal in winter. The engine-driver needs it to run his train. So the miners work all day long.

The best of the stories can be written on reading sheets. These reading sheets are very valuable for revision. Each reading sheet should have an appropriate picture.

Tell the children the story of Thelma, the pictures she saw in the fire, and the stories the fire told her. Let them retell the story.

Show them picture-sentence card No. 157. Let them talk about it. They will like the little fire-fairies. Read them the verses:

Ere yet the lamp is lit,
When I of reading tire,
With head on hand I sit,
Before the magic fire.
Deep in the midst of it,
I see the fair things flit,
The things of heart's desire.

Strange people there I see
In places just as strange;
Bright palaces there be
And fairies beckon me.

HAMISH HENDRY.

Teach these in the usual way by class reading and individual reading. Let them notice the new words *tire*, *fire*, *desire*. Let them notice the soft *g* in *magic* and *strange*, and the soft *c* in *palace*. Remind them of the *air* sound in *fair* and *fairy*, the sound of *ore* in *before*.

The rest of the words are easy. There are some *th*'s that they must say carefully: *thing*, *things*, *these*

Tell the children the story of the naughty twins Dick and Nick who played they were miners in the coal-cellar. The children will enjoy retelling the story. Show them picture-sentence card No. 158. They will like to see Dick and Nick getting so dirty!

Read them the sentences underneath:

"Dick and Nick began to feel tired as they tried to dig a tunnel in the coal. They looked very miry and dirty. Their little dog with wiry hair tried to help them to dig. His desire was to catch a rat."

Teach these sentences in the usual way. Let them notice especially *tired* formed from *tire*, *miry* from *mire*, and *wiry* from *wire*. Then there is the new word *desire*. The rest of the words are easy. If *tunnel* is new they should be able to get it by sounding the letters. If any children have forgotten the sound of *oa* in *coal* or *air* in *hair*, revise these word lists.

Revise picture-sentence cards, especially No. 72. Continue individual work in all the ways already suggested. Write sentences from the stories on the board for the children to read; some sentences for the sake of the word and some for the sake of the information.

(4) *Word Lists and Spelling*

Let the children make word lists in their spelling books for words containing *ire* as in Fig. 1065. The drawings will help children to remember the sound. They can add to their lists as they find words, and these lists will help them to recognise new and difficult words. It may be some time before the children meet words like *inspire* and *perspire*, but these spelling lists help to prepare for such words. Revise some spelling lists with the children. Put up some word lists for children to read.

SECTION IV: *WRITING*

(1) **W**RITING and illustrating some new words: *fire*, *wire*, *spire*, *coal*, *a fire-place*, *a coal-truck*.

(2) Transcription: (a) Picture-sentence cards. (b) A passage from their reading books. (c) Some sentences. Fig. 1066 shows an interesting one. Children like drawing a row of coal-trucks

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When they read the sentence they have written, explain to them that machines with wire ropes often pull the trucks along.

(3) Let the children write some sentences of their own about the coal-mine. (See Sentence Method.)

(4) In cursive handwriting: practise *c* and *ol*. Remind the children that the top of *c* turns down. See that the connecting line between the letter *o* and *l* is made correctly (Fig. 1069).

A Writing Pattern (Fig. 1070)

This is a row of joined *m*'s, then another row upside down and touching the second row. Encourage the children to draw large patterns without the help of lines.

Let them colour any portions they like.

SECTION V: NUMBER

(1) **C**ONTINUE to revise and teach addition tables. By means of oral work, written work, and work with apparatus help the children to memorise the table shown in Fig. 1071. This table should be printed on a card and hung up in the classroom alongside these tables (a) $0 + 1, 1 + 1, 2 + 1$ to $9 + 1$ table. (b) $0 + 2, 2 + 2$, to $9 + 2$ table, and (c) $0 + 3, 3 + 3$ to $9 + 3$ table. The work with addition tables must of course never stop.

(2) Let the children have 24 counters and see in how many different ways they can group them. Let them write down their results:

- (a) 2 groups of 12 or $12 \times 2 = 24$
- (b) 12 groups of 2 or $2 \times 12 = 24$
- (c) 3 groups of 8 or $8 \times 3 = 24$
- (d) 8 groups of 3 or $3 \times 8 = 24$
- (e) 4 groups of 6 or $6 \times 4 = 24$
- (f) 6 groups of 4 or $4 \times 6 = 24$

Help the children by means of the counters to see that twelve 2's is the same as two 12's. And eight 3's is equal to three 8's. Do the same with 4's. The children will now have grouped 24 into 2, 3, 4, 6, 8 and 12. Let them write down these numbers as measures of 24 (Fig. 1072).

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a coal-mine or miners at work, or a fire-place with children round it.

(2) *Drawing to help Writing and Number* (Fig. 1073)

- (a) Miner's tools: a pick-axe, spade, hammer.
- (b) Buckets of coal, and bags of coal.
- (c) A fire-place or stove.

(d) Chimneys. The children can draw chimneys of different kinds, long, short, etc.

(3) *Modelling in Clay or Plasticine*

A bucket of coal, a pick-axe.

(4) *Paper Modelling*

(a) A spade (Fig. 1076). This is made very much like the axe in Topic 77. Give the children half squares of paper. Fold into 32 equal parts as in Fig. 1074. Fold lengthwise as for a screen (Fig. 1075). Hold firmly at x with the thumb and finger; press down the ridge B B (Fig. 1075) so that the spade or shovel shown in Fig. 1076 is obtained. The children can paint their spades black, and paste the handle to make it stronger. It will do for their doll's house.

(b) A coal-scuttle (Fig. 1078). Fold a square of paper or divide a square of thin cardboard into 16 squares. Draw and cut out the coal-box, the stand and handle as shown in Fig. 1077. Paste together as shown in Fig. 1078. Children enjoy this little toy and can put it in their doll's house. It is a good plan to have a nicely papered box in the classroom that the children can furnish and refurnish in a number of different ways. Furniture made by the children is of far more value than bought furniture or permanent furniture of any kind.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

LET the children pretend to be miners wielding the pick-axe. They may have seen men working in the road with a pick-axe and so will be able to raise their arms and bend in the right way.

(2) *Rhythmic Play*

(a) Using their pick-axe in time to music.

(b) Let the children pretend to be coal-men and walk round. Every now and then they stop, put their hands to their mouth and call: "Coal, Coal, Coal."

Then they sing:

"Coal! Coal!
Who will buy a sack?
See the coal-man coming
With a bag upon his back!"

The customers beckon and sing:

"Hie! Hie!
Bring a sack to me,
Coal to make a fire
As hot as hot can be!"

(Music on page 1188.)

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(3) *Playground Games.*

Some ball games. (a) The teacher scatters beanbags or balls by rolling, throwing or kicking them from the centre or sides of the class or group. The children collect the balls into hands, baskets, boxes or hoops. Each group (if the class is divided into groups) tries to get as many beanbags or balls as possible.

(b) Let the children roll balls to hit objects placed upon the ground or if indoors on the floor.

(c) Let the children run and kick balls. As many small balls as possible should be used. When the whistle blows each child controls his ball with his foot.

(4) *Songs*

(a) "Song of the Coal-man." See music on page 1188.

(b) "The Tale of the Coal." See music on pages 1189-1190.

SECTION VIII: *STORIES*

JIMMY, THE LITTLE MINER

(STORY FOR COLOURED PICTURE)

JIMMY'S father was a miner. So were his three big brothers and his two uncles. They were all big and strong and they went to work early each day.

They went to the pit-head, where the big shaft ran down into the ground, an enormous hole in the earth. The shaft went down such a long way. The men had to go down it in a cage or lift that worked up and down on strong wire ropes.

Sometimes Jimmy went to see his father and brothers go down the mine. They wore their oldest and dirtiest clothes, for their work was dirty work. They always came up from the pit looking like sweeps, for coal-dust was in their eyes, nose, ears and all over their clothes. Jimmy's mother always had a great deal of boiling water ready when the men came home, and they all bathed and put on clean clothes.

Jimmy still went to school, but it was nearly time to leave. He wanted to go to work and be grown-up. But his mother didn't want him to. He was the youngest and not very big.

"Maybe when you leave I'll get you a job in the baker's shop," said his mother. "They want a boy there. It will be nice to have one of my family in a clean job for a change!"

"Oh no, Mother!" cried Jimmy. "I want to be a miner. Please let me! All our family are miners: Grandad was, and great Grandad was. I want to be too."

"But you will come home dirty and black and tired," said his mother. "You will have to work hard all day, perhaps lying on your back. There may be an explosion or an accident in the mine and you might be hurt."

"I know all that," said Jimmy. "But please, Mother, let me be a miner like my brothers."

So his mother spoke to his father, and although they had planned that Jimmy should not go down into the mine, they said that he should try for a little while and see if he liked it.

So the next week Jimmy proudly went to the pit-head with his three brothers, his two uncles and his father. He had his dinner tied up in a red handkerchief. He had his lamp. He was given a pick-axe and shovel. He felt that he was a real man!

He stepped into the cage or lift. It went down and down into the darkness. It stopped. Jimmy stepped out. He was at the bottom of the shaft. Dark passages ran on all sides. Jimmy followed his father and brothers. They walked down a long long passage, then down farther into the earth, then along another tunnel. Down again, always down, until at last they came to the place where Jimmy's father and brothers were working. Jimmy was told to go and make friends with the little pit-pony who dragged the trucks of coal up to the shaft. It was Jimmy's job to load the coal into the truck for the pony to drag.

All that week the little boy lived in the darkness and dirt of the mine. He sat with his father and brothers when they had their dinner. Sometimes, when he had finished he wandered away with his lamp and went exploring down many of the old worked-out tunnels.

And one day, as he went wandering down an old tunnel, he heard a little dripping sound. What could it be? He looked for what made the noise, and saw that a tiny rivulet seemed to be dripping from the roof. Jimmy stared at it in fright. He knew that part of the mine ran under the river, and that it had been said that one day maybe the river would pierce the mine and flood it. Then, if the miners did not know, the water might sweep them away and they could be drowned.

Jimmy ran back up the passage, shouting. He came to where his father and brothers were resting after their midday meal.

"Father! Father! There is water dripping into the mine down yonder!" shouted Jimmy. "Listen! You can hear it! It was just beginning when I saw it, but maybe now it is rushing in like a torrent!"

Everyone jumped up and listened. They could easily hear the sound of rushing water. "Back to the shaft!" yelled Jimmy's father. "Shout as you go to warn the others! We may be in time to save ourselves and the mine too!"

They raced off shouting to everyone. All the men gathered round the bottom of the shaft and the cage ran up and down taking dozens of men to the pit-head. At last they were all safe, and only just in time, for the water was sweeping down the tunnels.

The pumps were set to work. Perhaps the mine could be saved! All day and night the pumps worked hard, and at last the manager said that the water had stopped coming in, and that in a week or two the mine could be opened again.

"It is a great thing that no men were lost," said someone. "Young

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Jimmy saved us all by seeing the first leak! What a good thing his mother let him go down the mine after all! If she hadn't every one of us might have been drowned!"

"I shall always be a miner," said Jimmy, proudly. "It is hard, dark, dirty and dangerous work, but it is good work, real man's work, and I shall do it!"

THE FIRE-FAIRIES

(STORY FOR PICTURE-SENTENCE CARD NO. 157)

THELMA had learnt a poem at school about the fire. She liked it very much. It told about the fairy folk in the fire, and the bright palaces that shone there.

Thelma thought she would look into her fire at home that night. She would say the poetry quietly to herself and see if any fairies came.

So, after tea she sat down in front of the fire. She looked at the dancing flames. She looked into the red-hot heart of the fire and imagined she could see shining palaces.

She began to say the piece of poetry :

" Ere yet the lamp is lit,
When I of reading tire,
With head on hand I sit
Before the magic fire.
Deep in the midst of it,
I see the fair things flit,
The things of heart's desire.

Strange people there I see
In places just as strange;
Bright palaces there be
And fairies beckon me!"

As she spoke she saw a wonderful gleaming palace in the burning coal. A door opened, and out came some tiny shining fire-fairies, all dressed in red, flame-like clothes! Thelma stared at them in surprise.

They flew around her, laughing.

"We heard you talking about us!" they cried. "Here we are! We live in the houses and castles and palaces that are in the fire. Do not touch us, Thelma, we are very hot!"

Thelma gazed at the fairies in delight. Then she called to Mother. "Quick, Mother, come and see!"

But instead of Mother, Jane the maid came into the room, carrying a shovelful of coal. She threw it on the fire, saying: "I think the fire wants making up, Thelma."

The fire-fairies vanished. The beautiful palace crumbled up. Everything was gone!

“ Oh! ” said Thelma, “ you have spoilt it all! ”

But perhaps she will see the palace and the fire-fairies another day! Look into your own fire when you have one and see if you can spy strange castles and palaces and little folk too!

THE NAUGHTY MINERS

(STORY FOR PICTURE-SENTENCE CARD No. 158)

NICK and Dick had been reading about the coal-miners who tunnel in the earth and dig out the coal for us to use. They wished they could be miners too.

“ I know! ” said Nick. “ We will go down to the coal-cellar and pretend to be miners there. We will take down our spades and we will use our little cart for a coal-truck! Come on! ”

So down they went, with Tinker the dog. They dug and they dug in the coal, pretending to make a big tunnel. It was dark in the coal-cellar, just as it would be in a real coal-mine. The boys shovelled hard at the coal, and put it into their truck and into a bucket that was in the cellar too.

Nick and Dick began to feel tired as they tried to dig a tunnel in the coal. They looked very miry and dirty. Their little dog with wiry hair tried to help them to dig. His desire was to catch a rat!

How dirty they got! Nick had coal-dust all over his face, and Dick had dirt all over his nice clothes. Oh dear!

Then Mother came down into the cellar to see what was happening there. She *was* cross when she saw Nick and Dick and Tinker all as black as could be!

“ We are coal-miners,” they said.

“ Well, now you can go upstairs and be washerwomen! ” said Mother. “ You can take off all your clothes and put them into the bath and wash them. You will not be allowed to play any more games until you have washed all those clothes clean, rinsed them out and hung them on the line.”

So now Nick and Dick have stopped being miners and are working hard at being washerwomen! You should just see them scrubbing away at their clothes in the bath. It is much harder work than going mining in the coal!

SONG OF THE COALMAN

CECIL SHARMAN

Steadily

Key D m.l. ♯
F = doh

VOICE

mf :l | :s | f .s :f .m | r : |

Coal! Coal! who will buy a sack?

PIANO

mf

||m .f :m .r | d .t, :d .m | r .d' :t, .d ||, :— |

See the coal-man com-ing, With a bag up-on his back!

|| :l | :s | f .s :f .m | r : |

Hiel Hiel bring a sack to me,

||m .f :m .r | d .t, :d .m | r :t, ||, :— | : | :

Coal to make a fire, As hot as hot can be!

THE TALE OF THE COAL

ENID BLYTON

CECIL SHARMAN

With a steady beat

Key D mi. F=doh

VOICE

Long a - go there lived a tree,

PIANO

Stur - dy, strong and tall, And when at last it

died, the birds Were sad to see it fall. It slow - ly sank be -

-neath the ground, And there for a - ges lay. It changed to some-thing

mf *p* *mf* *p* *mf* *p* *cresc.*

The tale of the Coal (cont.)

||m .m :d .d | f getting rather faster | s *1 Gmi. 2r mf*

hard and black, And then there came a day, When

||m .,r :d .r | m .m, :m, .m, | d .,t, :l, .t, |

men went down be - neath the earth, And dug - the long - lost

||d :- .d p | D maj. 4 b's, .s :d' .d' ritard. | s .s :d' .,d' |

tree; They brought it up and called it coal, And

||r' a tempo .,d' :l :d' | a' :- | - : ||

made a fire for me!

Topic No. 80

How We Get Light

SECTION I: *THE TALK*

WINTER is coming. We feel cold, and we put on our coats and scarves. It is dark early in the evening, indeed it may be getting dark when we go home from afternoon school!

We are glad to get home, and see a bright fire burning and lights shining in each room. It is dark outside. The street-lamps are lit, but they do not give as much light as the bright sun. There are great patches of shadow between them.

We must have lights at night-time, or we could not see. We must see to read, or to play, and Mother must see to work. We all have lamps of some sort so that we may see clearly what we are doing.

We do not need lamps in the daytime because we have the clear daylight or the bright sun. The sun is our lamp. But when he is gone, he takes the light with him, and we have to make light for ourselves.

How do we do this? What lights have we? (The teacher should then emphasise the particular kind of light used in her district, to which the children are accustomed. She must adapt the talk to her own locality.)

We use electric lights. We use gaslight. We use oil-lamps. We use candles! There are many ways of getting light to see by. Which do we use in *our* homes?

How do we light our electric-lamps? We turn down a switch! How do we light the gas? We turn on a tap, hear the gas hissing out and put a match to it! The match lights the gas, which burns and gives a bright light. As long as the tap is turned on the gas will burn and give us light. We have to be very careful not to leave the tap turned on if the gas is not lighted, for it might poison us if we let it escape. We must always make sure that the tap is well turned off.

An oil-lamp burns oil. It has to be filled with oil and then the wick soaks up the oil and is ready to burn well when it is lighted with a match or a taper. Oil-lamps are not so easy to manage as electric light or gas, because they need cleaning and filling every day.

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Candles are used to give light too. We light them with a match and they burn steadily. One candle does not give a very strong light. In the olden days, when candles were the only way to get light, people used candle-sticks or stands in which many candles could be burned at once, six, twelve, twenty, and sometimes even more.

Matches give us light too, but only for a minute, for they soon burn down. We have to be careful of boxes of matches, for they may burn us if we are careless. Little children must never touch matches.

Sometimes when we go out on a dark night we take a torch with us. What is this like? It is a neat little case with a battery inside, and the electricity in this battery gives us a light when we press a button. When the battery is used up, we buy another to slip into our torch.

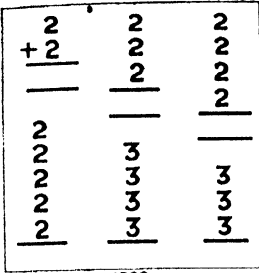
If we ride a bicycle at night we have to put a lantern of some sort at the front, so that we may see where we are going. Sometimes we use a little oil-lamp, and sometimes we use a little electric-lantern. Big lanterns are often used for hand-lanterns, and these may perhaps have a candle burning inside to give the light needed.

Electricity is made at a great works. It is too difficult for us to understand how it is made and how we make it burn in the wires inside our glass bulbs. But we can understand better how gas is made. When we burn coal, it is the stored-up gas inside the hard lumps that burns so brightly. We can sometimes hear the gas hiss out of the coal in a little spurt, and it flares up brilliantly. Now, at the gas-works, the gas is taken out of the coal and stored up for us in the great round things we call gasometers or gas-holders. Have you seen them? This stored-up gas is sent through pipes into our houses. When we turn the tap, the gas comes hissing out, and we light it and burn it! It is coal that gives us this useful gas. After the coal has had the gas taken from it, it is sold as coke.

Candles are made of tallow or wax—fat of some sort. We have seen the wick that goes down through the middle, which we light. This is made of cotton or flax thread. When the heat of the burning wick melts the candle into oil or fat, this feeds the wick and keeps it burning strongly, so that a clear light is given. In the olden days the time was sometimes told by candles. They were marked down the sides, and every mark meant an hour or perhaps two hours. Then, when the candle was lighted and burnt down to each mark, people could tell when one hour or two or three had gone.

The first lamps of all were simply wicks floating in oil. In some parts of the world these simple lamps are still used, but they give out a very poor light, not much brighter than our own small night-lights.

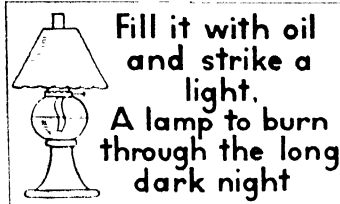
There are other kinds of light that we know very well if we live in a big town, for we see them shining all day long! What lights are these? The traffic lights! They shine out now red, now amber, now green, and we are guided by what they say. They are very useful lights, and we must always obey them.



1088



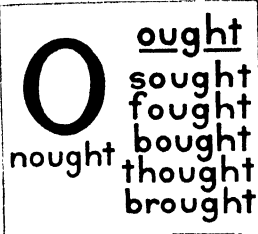
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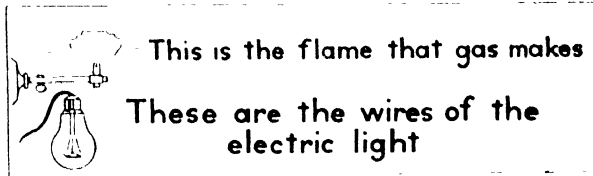
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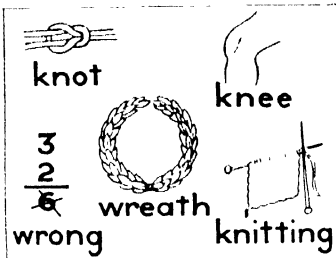
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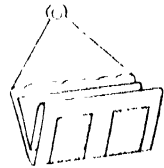
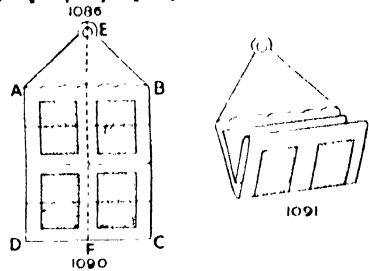
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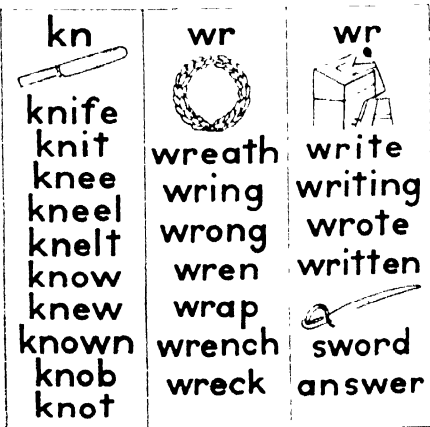


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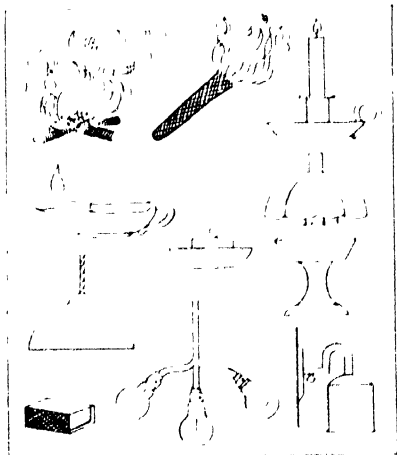


$$\begin{array}{ll} 2 + 2 = 4 & 2 + 2 + 2 + 2 = 8 \\ 2 + 2 + 2 = 6 & 2 + 2 + 2 + 2 + 2 = 10 \end{array}$$

1087



1081



1089

FIGS. 1079-1091.

TWO YEARS IN THE INFANT SCHOOL

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **D**RAW children's attention to the short dark days of winter. Let children tell what means we use to get light; candles, lamps, gas, electric light, matches, lanterns.
- (2) Show the children some candles and let them describe them. They are long, round, straight and feel greasy. Of what are they made? If they look well what do they see running through the middle? The wick. Of what is this made? When do we use candles?
- (3) Let the children tell what was used long ago before people knew how to make gas or electricity.
- (4) Let the children describe any lamp that they have seen.
- (5) Let the children talk about gas. How does it come to us? How do we light it? What is gas like? Let the children tell why we must be careful how we light gas. Ask the children where the gas in the pipes comes from. Some may have seen the big round building called the gas-holder. Perhaps the children will remember from their lesson on coal that gas is made from coal.
- (6) Let them talk about the electric light and tell what they know about it. How does it differ from gas?
- (7) Let the children tell about any lanterns they know of—lights on bicycles and street-lamps. What people often carry lanterns?
- (8) Let children tell how careful they are in keeping away from lights, etc.
- (9) Let them talk about the coloured picture. What lights can they see in it? Street lights or lamps, bicycle lamp, etc., etc. They will enjoy talking about the lights in the picture and the colours.
- (10) Introduce the subject of "traffic lights," to give the children further lessons on "Safety First."
- (11) Teach these rhymes:

(1) STREET LIGHTS

The street lights stand
In a marching line.
Like golden moons
They brightly shine.

When the night
On velvet feet
Comes to every
Busy street,
And the motors,
In a row,
Swiftly
Through the darkness go,

Like gay balloons
The street lights are,
Underneath
The evening star.

J. VAN DOLZEN PEASE.

(2) THE LIGHTS OF LONDON

Have you seen the lights of London, how they twinkle, twinkle,
twinkle,
Yellow lights, and silver lights, and crimson lights and blue ?
And there among the other lights is Daddy's little lantern-light
Bending like a finger-tip and beckoning to you.

H. H. BASHFORD.

(3) NIGHT

When I see the yellow lights
Twinkling in the town
Then I know that night is here
And dark is coming down.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **S**OME more silent letters. Silent *k* or *w* at the beginning of words. Remind children of the silent *gh* already learnt. Let the children tell what work *gh* does in a word. It gives a long sound to the vowel. Write these words on the board for the children to read: *light, brightly, night*. They can hear all these words in their verse on page 1194. Tell the children that there are some letters that are silent and do no work at all. Let the children look at the words on the picture card (Fig. 1079). By sounding the letters of the words, let them find out which ones are silent, for example *k* or *w*. Help the children to make a list. They can use their reading books. These lists should be as full as possible, for these words must be known from memory.

Write these words on the board for the children to read:

knew	knit	kneel	knelt
knee	know	known	wrist
write	written	writing	wrong

(b) Revise the sound of *w* in *well*. Tell the children to push their lips forward and part them quickly. Let them say *Wee Willy Winkie, went, walk, wise, weary, wish, well worth while, working willingly, winter, washes, water*, etc.

(c) Teach the sound of *ou*, as in *ought*. Print the zero sign on the board. Ask for its name. The children generally know it by the name of *nought*. Print this word on the board, and cross out the initial letter. What is left ? *ought*. Children know this as a word, but teach it also as a

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sound combination. Let the children pick out the two silent letters *gh*, and notice that *ou* has the same sound as *or* in *corn* and *au* in *sauce*. Let the children read the other words on the card (Fig. 1080), and learn them as a group.

If any child is puzzled when he finds *sought* is spelt with *ou* and *taught* with *au*, he must be told to memorise each group separately, and associate the similar words together. Put a card like that shown in Fig. 1080 up in the classroom, and let the children often refer to it. Quick children soon remember this short list of words.

(2) Word Recognition

Use the flash cards for revising all new words, specially *ought*, *bought*, *thought*, *sought* and words with silent *k* and *w*.

(3) The Sentence Method

Let the children give sentences about all the lights they know. Pictures of each kind of light can be drawn on the board and the children asked to give sentences about them. The teacher herself might give the first sentence. She draws a *torch* on the board and writes a sentence or verse for the children to read, as below:

The torch bearer
Holds his torch on high,
Like flaming fire
Against the sky.

Then she draws: a candle, a lantern, oil-lamp, gas-bracket, electric light, etc., and gets sentences from the children about each. An interesting reading sheet can be made from these sentences and illustrated with pictures.

Tell the children the story of Sam's candle. He used his candle to tell the time like King Alfred did long ago. Let the children retell the story. Ruth helped Sam to measure his candle. They had two candles. They lit one and let it burn for one hour. Then they saw how much was gone and made a mark on the other candle. They put marks on the candle to show as many hours as they could. Let the children retell the story. Encourage them to explain clearly how Sam marked hours on his candle.

Show them picture-sentence card No. 159. Let them tell how the children are marking their candle to show hours. They are pasting strips of coloured paper round. How many hours will the candle burn? Is it a good way of telling the time?

Read them the sentences underneath. Sam is speaking:

"I am King Alfred. I have thought of a way to measure time. This candle ought to burn for six hours. Let us go hunting for one hour. We will ask Mother to light the candle and time us."

Teach these sentences in the usual way. Let the children notice especially the new words *thought* and *ought*. Let them notice the new

word *hour* with the silent *h*. Another hard word is *measure*. Remind the children of their list of words containing *ea* sounded like short *e*: *measure*, *treasure*, *feather*, *weather*, *pleasure*, etc. They will remember the sound of *-ur* in *burn*. The rest of the words should be fairly familiar.

A candle can be allowed to burn for one hour, and the children find out how much is burnt by comparing it with another candle. This helps them to realise how long an hour is. A candle marked to show hours will give them much pleasure.

Tell the children the story of the three little men who took their lanterns and went to find a little hare that was lost in the woods. Show them picture-sentence card No. 160. Let them talk about it. Let them describe the little men. What are very little people called? Dwarfs. Read them the sentences underneath.

"We have sought the little hare a long time. I thought I heard him crying in these woods. I am glad I brought a torch and you, your lanterns. Let us hold up our lights. The way is dark."

Teach these sentences in the usual way. Let the children notice especially the new words: *sought*, *thought*, *brought*. Remind them of the sound of *-are* in *hare*. Let them tell all the words they know belonging to this list. Write these on the board. Let them give also other words with the *or* sound—like *torch*, *cord*, *form*, *morn*, etc. *Heard* is a "Look-and-say" word that can be added to the flash cards.

Revise some of the more difficult sentence cards. Revise especially picture-sentence cards Nos. 105, 106, 151. Continue individual work in all the ways suggested. Revise word lists containing difficult words.

(4) *Word Lists and Spelling*

Let the children make word lists for words beginning with silent *k* or *w* as in Fig. 1081. These lists are very valuable for revision and for reference. It is useful to have one to hang up in the classroom, so that the child associates the letters *knife* with the name of the thing for which they stand. These lists can be added to as the children find new words. Let them also copy the word list for the phonogram *ought*, in their spelling books, as given in Fig. 1080.

Let the children use some of these words in short sentences. Let each child write his own sentence on the board. *I write*, *I wring* the clothes, etc.

SECTION IV: WRITING AND COMPOSITION

(1) **W**RITING and illustrating some new words: *nought*, *knife*, *knob*, *knit*, *wren*, *a wrap*, *wringing* the clothes.

(2) Transcription. Some sentences about different ways of lighting the house. The children will enjoy copying the sentences shown in Figs. 1082–1085. Let them also make some sentences of their own about lanterns or matches.

If the children are learning to join their letters, the above sentences can also be written with joined letters.

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(3) Let the children choose a picture-sentence card to copy or a rhyme to copy in "My Own Book."

(4) The copying of word lists also forms part of the writing lesson. Some children are slower over making these lists than others.

A Writing Pattern (Fig. 1086)

A row of joined *w*'s and then a second row drawn upside down and linked with the first. Encourage the children to invent some bold patterns of their own.

SECTION V: NUMBER

(1) **T**HE children's counting exercise must continue, especially with weak children. Counting backwards gives practice in subtraction.

(2) Oral practice in addition and subtraction is essential. A special period should be set aside every day for this. Sometimes let a child add together a sequence of numbers, 1, 2, 3, 4, 5. Another good oral exercise is to begin with a given number, add on one less, then one less again and so on. The total must never be greater than 25 and possibly smaller, thus, $6 + 5 + 4 + 3$. For quick subtraction exercises, begin with a number. Take away another number. Then take away the next smaller number and so on, thus 16-4. The children say 12. Then give 12-3, 9-2, 7-1. Give the children a certain number, and let each child take what number he likes from it, first orally and then on paper. Ask which is the smallest number they can take from it. Which is the biggest? Ask what $10 - 0$ means, etc.

(3) Through oral work and work with apparatus the children get some idea of division. They share counters among so many and they find out how many 2's there are in 6, etc. When they see in how many different ways they can group a number, using counters, they are getting good ideas of multiplication and division. They learn multiplication as a short form of addition. It is not wise to begin the formal teaching of multiplication until the children have a good idea of the composition of numbers and of addition. Let the children use sticks and group all the numbers they can in 2's as in Fig. 1087. Then write the results of their groupings as in Fig. 1087 or in Fig. 1088. The latter method (Fig. 1088) is clearer for little children than a long horizontal (and wriggly) line of 2's or 3's. With sticks let the children group all the numbers they can in 3's and so build up the table of 3's. Remind the children of a short way of writing these sums: $2 + 2 + 2$ is the number 2 repeated 3 times, or 2×3 or 3 times 2.

Let the children rewrite sums like these in Fig. 1088 in the quick way. First they write down the number, say 2 or 3, and then the number of times it is repeated.

The children should have plenty of practice with apparatus in building their tables. It is not easy for some children to discover the "times"

table. They will enjoy, however, building up long addition sums of 2's, 3's, 4's, etc., first with apparatus and then in writing.

(4) Sum cards for simple addition and subtraction sums, introducing for the best children a few multiplication and division exercises.

SECTION VI: *DRAWING AND HANDWORK*

(1) *Free Expression Work*

FREE expression work of street lamps or a lighted room.

(2) *Drawing to help Writing, Number and Observation* (Fig. 1089)

Let the children draw as carefully as they can: a fire, a torch, candlesticks of different kinds, lamps of different kinds, night-lights, a gas-bracket and globe, an electric-light bulb, an electric light with shade, boxes of matches, etc. Encourage the children to look at home and at school for ways of lighting so that each child is drawing something that he knows. They can be shown on the board how to draw a torch and a lamp of long ago. They may compare the torch of long ago with the electric torch of to-day, and the effort to draw these things will make many points clear to the child. These drawings should not only be a help to observation, but should clear up many misconceptions in the child's mind and help him to understand The Talk better.

(3) *Modelling in Clay or Plasticine*

A lamp, a candle-stick.

(4) *Paper Folding and Cutting*

A lantern (Fig. 1090). Give the children oblong pieces of paper. Let them fold them in half along E F (Fig. 1091), and cut out a lantern shape. Let them fold the portion A B C D into 4 parts as in Fig. 1091, and cut out the windows. Unfold as in Fig. 1090. Red, yellow, or orange paper can be pasted at the back. The lantern itself can be coloured black or cut from black paper. The children can use these lanterns to act the second story.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Rhythmic Exercises and Dramatisation*

MARCHING round the room pretending to be torch bearers holding up torches, then as the music becomes quicker pretending to be lantern bearers looking for something lost in a dark wood.

(2) *Playground Games*

Ball games: throwing and catching. Let each child have a partner and first throw to the partner standing still and then try to throw to a

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partner, both running. Let them also practise ball throwing individually, throwing the ball up into the air and catching it, then throwing it against a wall. Vary the height of the throw and the distance. The ball can be a timid little bird not going very high, then a bolder bird, going a little higher.

(3) *Songs*

“Night Lights.” See music on pages 1204-1205.

SECTION VIII: *STORIES*

A DARK NIGHT

(STORY FOR COLOURED PICTURE)

IT was a very dark night. The sun had disappeared long ago, and the clouds were so thick that not even a star could be seen!

Ronnie and Elsie were looking out of the window, but they could see nothing at all! They were hoping to see the postman coming along with his little hand-lantern. He used this to see his way in and out of gates and to read the addresses on the letters. It was fun to see his red lantern come winking down the road, like a small red eye!

“Oh dear!” said Mother, suddenly. “Daddy forgot to take his lantern with him this morning! Look! There it is, hanging by the door. It’s a dreadfully dark night too—just the sort of night he really wants it.”

“Oh Mother! Do you suppose Daddy will fall into a ditch on his way home?” asked Ronnie, in fright. “Oh, poor Daddy. I wish he had got his lantern!”

Elsie stared out into the dark night. It was very very black. She didn’t like to think of Daddy walking down the long dark lane not knowing where the hedges were, or the ditch, or the bridge over the stream. Suppose he fell in?

“Oh, Mother, couldn’t you go and meet Daddy and take his lantern?” she asked. “Ronnie and I would be quite all right alone here.”

“No,” said Mother. “I would not leave you alone in the house. You might burn yourself or something!”

“Well, Mother, will you let *me* go and meet Daddy then?” asked Ronnie. “I am eight years old now, and quite big. I am not a bit afraid of the dark. I could take Daddy’s lantern with me, and I could go right to the shop where Daddy works, because I know where it is quite well!”

“You may go if you like,” said Mother. “You will see where you are going if you take the lantern. Put on your coat and hat, and I will light the lantern.”

Ronnie was pleased. He put on his clothes and Mother opened the little door of the lantern and lighted the fat candle inside. Then she shut the door. The candle burned up brightly and gave a fine light.

Ronnie started out with it. He went down the path to the gate. He lifted up the lantern and found the latch of the gate. Out he went. Then he went down the lane, carefully carrying the lantern so that he could see where the edge of the kerb was. He did not want to tumble into the gutter on one side, or into the ditch on the other!

It was fun to be out in the dark alone! He could only just see the few things in the circle of light from the lantern. He went on and on.

And then, oh dear, the door of the lantern blew open, and the wind puffed out the candle! Ronnie had no matches. He couldn't light it again. He was quite in the dark!

But not far off was a street-lamp. Ronnie hurried to it. Then, away in the distance was another street-lamp shining brightly. He hurried to that too. Now he was near the town where his father worked. A bicycle went by with a bright eye in front. Motor-cars raced by with bright, dazzling head-lights. Houses stood about with lighted windows. Ronnie came to a shop that was brightly lighted too.

"I don't need my lamp to see by now!" said Ronnie. "I am pleased that the wind blew it out!"

The streets of the town were bright with many lights, street-lamps, motor-lamps, bicycle-lamps, shop-lights and traffic-lights that winked red, yellow and green. Ronnie waited until they turned to green before he ran across the road to his father's shop.

His father was just coming out. Ronnie heard him call to another man. "Good night! I've forgotten my lantern to-night, so I expect I shall walk into the stream!"

"No, you won't, Daddy!" cried Ronnie, running up to him. "Look, I've come to meet you, and I've brought your lantern!"

"Oh, you good boy, Ronnie!" cried his father, pleased. "Thank you! Now we shall be able to go home together! What fun! Wait a minute. Let's go into the sweet-shop and buy some sweets. You deserve some!"

So, munching sweets, and carrying the lantern, which was once more lighted, Ronnie and his father went home together. Past the traffic-lights, past the street-lamps, past the lighted shops, and down into the dark lanes. But the lantern gave a fine light, and Ronnie and his father got home safely.

"Hurrah!" said Elsie, hugging them both. "I'm so pleased to see you home, Daddy and Ronnie. It is so dark. I am glad you had a light to help you!"

SAM'S CANDLE-CLOCK

(STORY FOR PICTURE-SENTENCE CARD NO. 159)

SAM had been hearing about the way in which King Alfred told the time long long ago.

"He had a very clever way, Ruth," said Sam. "He had a candle, and on it he marked exactly how much would be burnt through

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in an hour. It had marks all the way down, you see, so when the candle burnt down to three marks, it was three o'clock, and so on!"

"I wish we could make a candle-clock too," said Ruth. "Couldn't we, Sam?"

"Yes!" said Sam. "I will ask Mother for two candles, and we will make a fine candle-clock."

Mother gave him two candles, just the same length. She lighted one. "We will let it burn for exactly one hour," said Sam. "We will time it by a real clock. When the hour is gone, we will see exactly how much of the candle is burnt, and we will measure it by the other candle. We will put a mark on the other candle to show how much wax should be burnt in an hour, and another mark, just the same distance down, for another hour, and so on!"

The candle burnt on steadily. At the end of the hour Sam blew it out. About an inch had gone. He measured it by the other candle. He put a mark round the second candle to show the hour-mark. Then Ruth thought it would be a good idea to put strips of coloured paper round, marked with the hour-marks, so that they could clearly see each time an hour had gone.

So they marked the strips of paper, and pasted them round the candle.

"I am King Alfred!" said Sam. "I have thought of a way to measure time! This candle ought to burn for six hours. Let us go hunting for one hour. We will ask Mother to light the candle and time us."

Mother said she would. She thought it was a splendid candle-clock! She said she would light it just as the clock struck two. Then the candle should take until three o'clock to burn down to the next strip of paper.

"We'll go hunting the wild boar!" said Sam.

"Yes, Your Majesty!" said Ruth. So off they went to play in the garden. Mother sewed, and watched the candle. It burnt down steadily. Just as it reached the next strip of paper, she called to the children.

"Sam! Ruth! Come quickly!"

They ran in. The candle-clock began to burn the next strip of paper just as the hall clock struck three!

"Oh, isn't it a good clock that we have made!" cried Sam. "Mother, tell us when it is four o'clock by our candle-clock please!"

I would like to make a candle-clock too, wouldn't you? Shall we make one some day for our classroom, and see it burn the hours away?

THE LITTLE LOST HARE

(STORY FOR PICTURE-SENTENCE CARD No. 160)

SNIP, Snap and Snorum were three little dwarfs. They lived in a tiny cottage in the woods, and Tippy the Hare was their servant. He scrubbed and washed and dusted for them, and was a very good little hare indeed.

One night he went out to buy some butter for the three little dwarfs. It was very dark. He did not come back for a long long time, and the dwarfs were worried.

“Tippy is lost,” said one. “We must go to find him!”

So they took lanterns and a torch and went to find the little hare. They looked here and they looked there, but not a sign of him could they see!

“We have sought the little hare a long time,” said one. “I thought I heard him crying in these woods. I am glad I brought a torch, and you, your lanterns. Let us hold up our lights. The way is dark.”

No matter how they looked they could not find Tippy the hare. So, very sadly, they went home again, lighting up the path with their lanterns and torch.

Just as they were almost home, they saw someone else coming along, carrying a lantern.

“Have you seen Tippy?” called the dwarfs.

“Have you seen the three little dwarfs?” called the person carrying the lantern. And do you know it was Tippy himself! He had got home all right, found the dwarfs gone, and had thought they must be lost in the woods. So he had lighted a lantern and had come to look for *them*!

“Oh, we are all out looking for one another!” cried the dwarfs. “What a good thing we have found each other!”

Then indoors they went, blew out their lanterns and their torch, and lighted the big oil-lamp.

“We will not go out in the dark again,” said Tippy. “It is better to be at home at night!”

NIGHT LIGHTS

ENID BLYTON

CECIL SHARMAN

Fairly fast Key D

VOICE When it's ve - ry dark at night, I

PIANO *mf* *p*

like to go and see, The lamps and lant-erns in the town, A -

- twink - ling out at me! The

shops are full of shin - ing lights, The street-lamps are a - glow, The

pp *mf*

Night Lights (cont.)

head-lamps of the mo-tor cars, Shine bright-ly as they go.

The bi-cy-cles have twink-ling eyes, And

in my hand I hold, My lit-tle torch, that spreads for me, A

ray of shin-ing gold!

Topic No. 81

Tea and Tea-time

SECTION I: *THE TALK*

TO-DAY we are going to talk about something we drink. Let us think of all the things we have to drink ; milk from the cow, lemonade, cool and sweet, made from the juice of the lemon, cocoa from the cocoa beans, water from the tap, and tea at tea-time, made in Mother's teapot.

Most of us have tea to drink at tea-time. When we were very little we did not have tea, we had milk. Then Mother began to give us a tiny drop of tea in our milk, then she gave us more and, as we grew bigger, she gave us real tea, almost like she has herself, but not so strong.

What do we put in a cup to make ourselves a cup of tea ? First we put in two lumps of sugar ; then we pour in some milk ; and last of all we tip up the teapot and pour in the hot brown tea. We stir up the sugar and the milk and then we drink the tea. It has a nice taste. We like it.

How does Mother make the tea that is poured out of the teapot ? Who has seen her ? First she puts a kettle on the fire to boil. Then she gets out the teapot and the tin of tea. When the kettle is boiling Mother warms the teapot by pouring in a little hot water. She empties it out again and then takes a teaspoon and puts some of the tea from the caddy into the teapot. Then she pours boiling water from the kettle into the pot, on top of the tea-leaves there. A nice smell of tea rises up in the steam. We see that the tea-leaves have turned the water a red-brown colour ; tea is made ! Mother puts the lid of the teapot on, and carries the pot to the tea-table. Now we can sit down and have tea !

When we have had tea Mother washes up, and we see her empty out the teapot. It has in it a mass of wet brown tea-leaves. *Tea-leaves* ; are they really leaves ? We will see. (The teacher should have some wet tea-leaves ready to show to the children.) The tea-leaves are tiny things : here is one that seems bigger. Look, I can uncurl it and make it into part of a leaf. It was once a leaf growing in the sunshine. Tea-leaves really *are* leaves, dried and withered when we buy them, but they swell up again when water is poured on them. (Teacher shows some

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dry tea.) Here is some dry tea, you can see how hard and dried-up it is. It keeps better like that.

Where does Mother buy her packets of tea? She gets them from the grocer. He weighs out what tea she wants and does it up in a neat packet. Where does the grocer get it from? He buys it in big quantities from a tea-merchant. And where does the tea-merchant get it from? *He* buys it from the tea-planter, who grows the tea-bushes far away in a hot land! What a long story!

Tea is grown in distant lands, where the sun is hot, and there is plenty of rain to make the plants grow. We cannot see tea growing here in Britain because we do not have hot enough weather. But if we went to India or Ceylon, both hot countries, we could visit a tea-plantation and see the bushes growing in neat rows everywhere!

The tea-plants are allowed to grow about four feet high. We see them in endless rows. Here and there we may see bigger trees, rubber-trees perhaps, or palms, which are planted to give shelter to those tea-plants that may need it.


There is no winter in the land where the tea grows. All the year round the weather is summer-like and the people do not need to wear many clothes. The owner of the tea-plantation is perhaps an Englishman, and he employs many brown people to pick the tea for him. They start out about daybreak to go to the tea-fields. The women usually pick the leaves of the tea-plants and the men prune them or cut them back, because they must not be allowed to grow too high. All the year round the tea-plants put out young and tender new leaves, and it is these leaves that are picked. Each tea-field is picked over once every nine or ten days.

Women and children are busy all day long in the sunny fields. They carry tall wicker baskets on their backs, and they put the leaves into these. When their baskets are full the pickers take them to be emptied. Each picker is paid so much for his picking.


Many things are done to the fresh and tender young tea-leaves before they become the dried-up tea we know so well at the grocer's shop. The first thing to be done is to dry the leaves, so they are spread out to shrivel and wither on big shelves. They are rolled and sifted out, and soon they turn black. Other things are done to the leaves, and at last, when the tea is ready, it is packed in big wooden tea-chests and sent to London, or to other big ports.

Here it is unpacked and examined. It is carefully mixed or *blended*, as we call it, and then sent off to grocers all over the country. We go to the shop and ask for a pound of tea, and we see the grocer weigh out a mass of dried-up black specks! But as soon as the boiling water is poured over it, and it swells up, we see that once upon a time those black specks were once leaves, for we can unroll them! What an interesting story our tea-leaves would tell us if they could speak!


The duck says "quack"



quack



quill





square

$3 = 2 + 1$
equals


1092

He brought a cup of tea very quickly to me







1096

I will weigh a pound of tea, half a pound of tea and a quarter of a pound of tea



1097

qu-	qu-	squ-
		
quarrel	queen	squirrel
quack	queer	square
quart	quite	squire
quarter	quiet	squall
quaker	quilt	squawk
question	quick	squint
equal	quote	squeak
frequent	quickly	squeal
		squeeze



1094

The tea plants grow on hill sides in a hot land




1098

Ring the bell quickly. It is five o'clock and tea-time

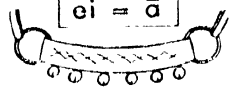



1099




1101

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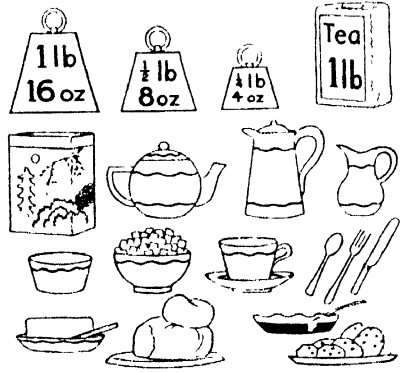


weight


1093

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1100



1103



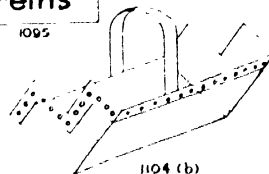
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1095

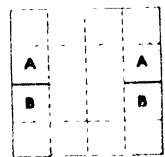
12 + 1 = 13
11 + 2 = 13
10 + 3 = 13
9 + 4 = 13
8 + 5 = 13
7 + 6 = 13
6 + 7 = 13

6 + 6 + 1 = 13
5 + 6 + 2 = 13
4 + 6 + 3 = 13
3 + 6 + 4 = 13
etc.
5 + 5 + 5 = 15
5 x 3 = 15
10 + 5 = 15

1102



1104 (b)



1104 (a)

Figs. 1092-1104 (b)

TWO YEARS IN THE INFANT SCHOOL

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about the various things they drink: lemonade, water, milk, tea, cocoa, coffee. Let them tell what they have to drink for breakfast and tea. What do their father and mother have?

(2) Let the children tell all they can about the tea. What it looks like. How do we make tea? What does Mother call the wet mass left in the teapot? Tea-leaves. Are they really leaves? Let the children look at some tea-leaves and try to smooth them out and prove that they are leaves.

(3) Let children tell where leaves grow: on plants or trees. Have the children ever seen a tea-plant growing? No, because tea grows in a far-away hot land. India.

(4) Let the children look at the coloured picture. Let them notice the tea-plants and describe the women picking the leaves, their dress, their baskets, etc.

(5) Let the children describe the tea-plant and how the leaves are gathered and dried. (Their Talk will help them to do this.) The children can describe how dry leaves curl up. In the hot sun of a hot land they dry and curl up quickly.

(6) How does the tea get to us? Where does Mother buy it? The grocer sells it by the pound, etc.

(7) Let the children tell how they help Mother to set the tea-table. Let them name all the things that must be put on.

(8) Let the children tell why everyone likes tea. Let them describe tea-time in winter and tea-time in summer.

(9) For revision let the children name all the things they have learnt about that come from hot lands, sugar (from the sugar cane), bananas, oranges, cocoa, rice, rubber, coco-nuts, etc.

(10) Let them tell the names of any hot lands that they know.

(11) Teach these rhymes:

(1) AFTERNOON TEA

When Mother bakes
She sometimes makes
Some pretty cakes for me;
Then Teddy Bear and Dolly Sue
And I sit down to tea.

With water hot
In our teapot
We fill each tiny cup;
We sugar it and add a bit
Of cream before we sup.

We laugh and chat
And after that
We clear the cups away;
Then Teddy Bear and Dolly Sue
And I run off to play.

M. W. HENRY.

(2) FIVE-O'CLOCK TEA

I've sponge cake as flaky and light as a dream,
And lumps of loaf sugar and thick yellow cream,
My best cups and saucers are ready you see,
For my friends now are here to take five-o'clock tea.

They clasp hands politely, with "How do you do?"
I hope you are well and your dear children too."
They bow and they smile as they gravely greet me,
And take tiny cups of my five-o'clock tea.

(3) GINGERBREAD MEN FOR TEA

Hurrah! I have asked her and Mother has said
That we can make men of gingerbread
With currant eyes and a little nut nose
And raisin buttons in rows and rows,
We will bake them and cool them and soon you will see
Our gingerbread men on the table for tea.

H. HENDERSON.

SECTION III: READING PREPARATION

(1) *Ear-training in Sound or Phonics*

(a) **R**EWISE the difficult phonogram *qu*. Remind the children that *q* is only used with *u*, and it has the sound of *kw* or *kwih* as in *quite*. *Q* has no sound alone. Let them find out and practise this sound by using the picture card, Fig. 1092 (or drawings on the board), and saying the names of the objects.

Get from the children by questions and suggestions words in which this phonogram occurs. Write the words on the board for the children to read:

quiet	squint	quite	quarrel
quilt	queen	quick	question
quiver	queer	quickly	frequent

They will remember the word *squirrel* from their talk about the squirrel. Let them say all the sentences containing *qu* that they can remember from their picture-sentence cards.

(b) Teach the new phonogram, *ei*.

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Let the children give the two sounds of *a*, long and short: *āt, cāke*. Ask them what other group of letters (or phonogram) have the same sound as long *a*, and get from them *ay* and *ai*.

Let them give examples of both. These must be written on the board :

ay : *Play, gay, say, may, day, Fay, hay, lay.*

ai : *rain, pain, gain, main, vain, rail, sail, etc.*

Remind them also of the phonogram *ey* that they have recently learnt:

ey : *they, whey, grey, obey, prey, convey.*

Let the children look at the picture card (Fig. 1093) to find another phonogram with the long *a* sound: *ei*.

Remind the children that *i* is often used for *y*, and *y* for *i*. They know the sound of *-ey*. In this case *ei* and *ey* have exactly the same sound. Write a list of words with *ei* sounded like *a* on the board, and let the children read them: *weigh, neigh, weighed, weight, eight, reins*. This is a short list of words so the children should be able to memorise them. Let the children notice silent *gh* in *eight, neigh, weight*. If any child suggests *receive* or *ceiling* tell them these words really belong to the *field* group (Topic 66), but after *c* the *e* comes before *i*.

Keeping the words as far as possible in separate groups helps to avoid spelling difficulties later.

Let the children use some of the new words in sentences. My brother is *eight*. I play horses with my *reins*. We play shops with toy scales and stones for *weights*.

(2) Word Recognition

Use the flash cards for helping the children to remember new words. Revise old words. Play some of the games already suggested.

(3) The Sentence Method

Let the children give sentences about tea and tea-time. They will like best to give sentences about tea-time. Encourage them to tell a short story about tea.

Tea is a pretty green plant. It grows in hot lands. Its leaves are picked and dried. We make tea with these tea-leaves. We put them in the teapot and pour boiling water on them.

Tell the children the story of Betty's Tea-party. She had eight people to tea, four were her own family, Teddy Bear, a Golliwog, Jane her good doll, and Jill her bad doll; the other four were four little girl friends. The children will enjoy retelling the story. They can describe how the table was laid, what there was to eat, and what a merry time the guests had.

Show them picture-sentence card No. 161, and let them talk about it. Which is the bad doll and which is the good doll? What is Betty doing?

Read them the sentences underneath:

"Eight people are a great many to have to tea. Sit up, Jill, and do not squeeze Jane; you are such a weight. I hope you dolls will not

quarrel. After tea we shall play horses with my new reins, and I will give you a ride."

Teach these sentences in the usual way. Let the children notice the new words especially: *eight*, *weight*, *reins*. *People* is also a new word. Remind the children that when two vowels come together, it is very often the first vowel that says its name and the second that is silent. Remind them of *soap*, *boat*, *tea*, *lean*. The children have learnt *great* as a "Look-and-say" word. Let them notice the *qu* in *quarrel* and *squeeze*. If necessary teach some of the words again, and revise them on the flash cards.

Tell the children the story of the game Bobby and Bunty played with a new pair of scales. Let the children retell the story and if possible act it, using a pair of scales.

Show them picture-sentence card No. 162. Let them talk about it. They can see the pair of scales. Let them tell how scales are used.

Read them the sentences underneath:

"Give me the pound weight, Bunty. I am going to weigh a pound of tea. This straw, cut up, will do for tea, but it does take a lot to make a pound. You write the price. It is one and eight a pound."

Teach these sentences in the usual way. The children read them altogether, then each child reads them alone. Let them notice the new words, *weigh*, *weight* and *eight* and the silent *w* in *write*. Revise any of the sounds if necessary, though they should all be familiar to the children. Let them notice the three consonants at the beginning of *straw* and the *qu* in *quite*. Continue individual work in all the different ways already suggested. If the children have a pair of scales, they can get some experience of how heavy a pound is, and what a great deal of cut straw Bobby needed to make a pound. Let the children themselves choose some picture-sentence cards for revision.

(4) *Word Lists and Spelling*

Let the children begin word lists for words containing *qu*. It is a help to spelling if they start three columns as shown in Fig. 1094. Sometimes in the writing lessons let them look through their books for words to add to these lists.

Let them copy the words shown in Fig. 1095 in their spelling books. Let them learn these words as a group and remember them as a group.

Revise some word lists with the children.

SECTION IV: *WRITING AND COMPOSITION*

(1) **W** RITING and illustrating some new words: *reins*, *weight*, *eight*, *squares*, *equals*, *a quarter*, *queen*.

(2) Some sentences for transcription. The children will enjoy writing the sentences shown in Fig. 1096-1099. Let them also write their own sentences about tea and tea-time.

(3) Children learning joined handwriting will need to practise *qu*, *sq*, *wei* and *rei*, as in Fig. 1100.

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A Writing Pattern (Fig. 1101)

This is a simple and useful pattern. Let the children first draw a row of joined *w*'s. Then on top of this they draw a row of *w*'s upside down. The first row helps them to do this and the children quickly see how the pattern is made.

SECTION V: NUMBER

(1) **C**OUNTING backwards in 1's, 2's and 3's from 50 or 51. The weak children will need to use apparatus. Let them arrange 51 sticks on their table in groups of 3 with the numbers written in order under each group of 3, thus, 3, 6, 9, etc. Let each child start with the number 51 on his board, then take 3 sticks away. He will have 48 sticks left so he writes the number 48 after 51. He takes away 3 more sticks, and sees that he has 45 left, and writes the number 45 on his board and so on. Let the children do this frequently so that they can count backwards orally from 51.

(2) Let the children find *again* all the numbers that make 13 and 15, as in Fig. 1102.

(3) Simple mechanical addition and subtraction exercises, involving numbers to 30 and introducing a carrying figure. As the children work their sums, ask each one from time to time how to work the units section of the sum. Supposing the sum is 25—17, the child should be able to say fairly quickly 7 from 15 leaves 8. Children who cannot work their sums quickly should do more oral work.

(4) Show the children a pound weight and an ounce weight. Tell them 16 ounces make 1 pound. Show them half-a-pound weight. Ask how many ounces? Show them a quarter of a pound. How many ounces? Let them weigh some sand. Show them a pound of tea, a pound of sugar, etc. (See section on games.)

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a tea-plantation and women picking tea, or a tea-party.

(2) *Drawing to help Writing and Number (Fig. 1103)*

(a) Let the children draw a pound weight, half a pound and quarter of a pound, also a pound of tea.

(b) Let the children draw all the things that are needed at tea-time, a tea-caddy, teapot, hot-water jug, milk-jug, slop-basin, sugar-basin, tea-cup, spoon, knife, plate, butter, bread, jam and anything else the children like to add.

(3) *Modelling in Clay or Plasticine*

The weights 1 lb., $\frac{1}{2}$ lb., $\frac{1}{4}$ lb., or anything they like for the tea-table.

(4) *Paper Modelling*

A pretty basket to use when buying cakes, etc., for tea (Fig. 1104 (b)). Give each child a square of paper. Fold it into 16 squares as in Fig. 1104 (a). Cut along the dark lines. Paste A over B to make the basket shown in Fig. 1104 (b). Before pasting, a pattern can be drawn around it as in Fig. 1104 (b). Add a handle. Let the children use these baskets for their shopping games in the next section, or for baskets to hang on the Christmas-tree.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

PLAYING shopping games. (a) Let the children buy cakes, etc., for tea (using money to 1s. or 1s. 6d.). The cakes can be pieces of paper cut into different shapes and priced.

(b) Shopping games with sand. Match-boxes filled with sand are useful for children to weigh. Let them notice how many of these match-boxes are equal in weight to 1 lb. Then replace the pound weight by half a pound and let them see how many match-boxes are equal in weight to half a pound. The quarter of a pound is then taken. Small groups can play at weighing. Let them weigh anything they like. This play helps them to understand halves and quarters.

(2) *Rhythmic Exercises*

(a) A singing game. Telling the time--especially five o'clock, tea-time.

Twelve children are chosen for the hours. They stand in a circle at twelve equidistant points to represent the face of a clock. Two children represent the hour hand and minute hand. They walk round the centre while the 12 children dance in a circle round them. All sing to the well-known tune: "There was a Jolly Miller."

"Here is a jolly clock-face and it has twelve hours,
The hands go round while we sing this rhyme.
One hand tells the minutes and the other tells the hours,
The hands go round and they tell the time."

When the verse is finished, the child who stands at the point previously agreed on for the top of the clock, says, "I am Twelve O'clock." One after another the hours announce the time they represent. The children who are taking the part of hands now stand in the centre and each extends an arm straight out towards the circle of the hours. The children in the class who are neither hours nor hands, take turns in telling the correct time as indicated by the pointing hands. Whoever tells the time may take the place of the minute hand, while the minute hand takes the place of the hour hand, who joins the group outside.

After each child has told the time they can all sing the song while the hours dance round.

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(b) Let the children play at having afternoon tea to music. •Visitors enter, bow, shake hands, sit down. Tea is poured out and cups passed round, stirred, drunk, etc.

(c) Game for a wet day. "Keep it up." The children sit at their tables or upon their tables. The teacher has three or four brightly coloured balloons that she sends off to different parts of the room. The children pat them as they pass to and fro and send them on, trying to keep them up in the air and prevent their falling to the ground.

(3) *Songs*

(a) "Polly Put The Kettle On." *Song Time*. (Curwen.)

(b) "Tea-leaves." See music on pages 1220-1221.

SECTION VIII: STORIES

A TALE IN A TEA-CUP

(STORY FOR COLOURED PICTURE)

ONCE upon a time Milly went to tea with old Mother Mandy. This was a great treat because Mother Mandy made the most delicious sugar biscuits any child had ever tasted, and she always had them for tea, every day.

Milly knocked at the door. Mother Mandy called "Come in!" In went Milly, and saw Mother Mandy laying the tea.

"Shall I help you?" said Milly, who was a very useful little girl. She got out the cups and saucers and put them on the table. They were blue and yellow. The plates were blue and yellow too. Then Mother Mandy cut some very buttery bread-and-butter and put that on a big plate. She put a jar of yellow honey by it. Then she put out a big chocolate cake, and last of all she opened a tin and took out some beautiful new-made sugar biscuits!

"Ooh," said Milly, "they do look nice!"

"They taste just as nice as they look," said Mother Mandy. "Now sit down, Milly, and begin on the bread-and-butter and honey, whilst I make the tea. The kettle is just boiling."

Mother Mandy warmed the teapot first with some hot water and then emptied it out. She put two teaspoons of tea into the pot. The tea was black and hard and dry. Then Mother Mandy poured boiling water from the kettle on to the tea-leaves in the pot. The steam came up. Mother Mandy put on the lid. She sat down and beamed at Milly.

"Now we're ready!" she said. "Do you like two lumps of sugar in your tea, Milly?"

"Yes, please," said Milly. So in went two lumps. Then in went the milk, and last of all the brown tea out of the teapot. Milly took her cup and said thank you.

She drank up her tea for she was thirsty. At the bottom of her cup she saw some tea-leaves.

"Where did these tea-leaves come from?" she asked Mother Mandy. "Did they grow on a tree somewhere?"

"Look steadily into your cup, and think hard about the tea-leaves," said the old lady. "Perhaps you will hear a tale told in the tea-cup!"

Milly looked at Mother Mandy in excitement. She had always thought the nice old lady was a bit magic. She bent her head and stared hard into her cup, thinking about the brown tea-leaves that lay at the bottom.

And dear me, as she stared, they began to speak! Milly was so surprised.

"So you want to hear a tale in a tea-cup, Milly!" said the tea-leaves. "Well, we have a long one to tell you! Listen!"

"Last year we grew on a tea-plant in a far-off warm land. Our bush was one of many hundreds in a neat row. There were many many rows set on a sloping hillside in the hot sun. We were not allowed to grow very high, only about as tall as you, Milly. If we grew higher men came along and cut us back.

"The hot sun and the pleasant rain made us grow well. My bush sent out fresh tender green leaves. That week someone came down my row, picking the leaves, and we were picked too. We were put into a big basket on the picker's back. When the basket was full we were emptied out. We were sent to a factory and there we were put on big shelves to dry and wither up.

"We did not like withering up after growing on our bush. But we could not help it. All sorts of things happened to us, we were rolled, we were sifted, we were heated. I can't remember all we went through, but at last we were hard and black and dry, tightly curled up, not a bit like the pretty green leaves that grew on the tea-plant. We were packed in great wooden chests and sent by steamer to another land.

"And there we were unpacked, and mixed with other tea-leaves. We were packed up again and once more we set out on our travels, and each packet of tea came to a grocer's shop. We lay in the grocer's shop until Mother Mandy went to buy us yesterday morning. Then the grocer gave us to her and she brought us home. Now the boiling water has made us swell up again and we feel more like leaves. We have made a delicious drink for you, Milly, and we have come a long long way to do it!"

"Oh, what a marvellous tale!" cried Milly, as she gazed into her tea-cup. "Oh, Mother Mandy, did you hear it all?"

"No," said Mother Mandy, "but I can guess what you heard. The tea-leaves can tell strange tales! Will you have a sugar-biscuit now, Milly dear?"

"Oh yes, please," said Milly. "Mother Mandy, are you magic?"

"I may be!" said Mother Mandy. "You never know!"

I wonder if she is, don't you?

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BETTY'S TEA-PARTY

(STORY FOR PICTURE-SENTENCE CARD NO. 161)

MOTHER said Betty could have a tea-party and use her new tea-set. Betty was so pleased. There were nine cups, nine saucers, and nine plates, so Betty thought she could ask eight people to tea. Then, with herself, there would be nine.

So she asked Mary and Milly and Tilly and Jean. Then she asked her teddy bear, her golliwog, her doll Jane and her doll Jill. That was eight.

Betty got ready for her tea-party. Mother said she might have some tiny biscuits, and some small slices of cake.

"Can I have real tea in my teapot?" asked Betty. "I would so like to."

"Yes, you may," said Mother. She said she would make it for Betty, because little girls must not touch kettles. Betty poured some milk into her jug and put some lumps of sugar into the basin. She put the biscuits and the cakes on the table too, and set out all the cups, saucers and plates. What fun she was going to have!

"Now I will get four of my guests and put them in their places," said Betty. "Then they will be ready! Come along, Golly and Teddy and Jane and Jill!"

She sat them on little chairs. They did look so pleased. Jane and Jill had to share a chair, and Jill did not like this. She tried to push Jane off.

"Eight people are a great many to have to tea," said Betty. "Sit up, Jill, and do not squeeze Jane; you are such a weight. I hope you dolls will not quarrel. After tea we shall play horses with my new reins, and I will give you a ride."

Then Mary and Milly and Tilly and Jean all arrived and shook hands. They sat down to tea and soon they were eating biscuits and cake. Mother made the tea in the little teapot and Betty did feel so proud when she poured it out. Real tea! It was a very grown-up party!

What a lovely time they all had! They ate every biscuit and every piece of cake and Mother had to give them some more. She had to make them some more tea too. Every one behaved very well except Jill, who upset her tea all over Jane. She was put in the corner and not forgiven until it was time for the guests to go home.

"Do have another tea-party with your lovely new tea-set!" said Mary, Milly, Tilly and Jean. "It's the nicest party we have ever been to!"

THE NEW SCALES

(STORY FOR PICTURE-SENTENCE CARD NO. 162)

MOTHER had some new scales for the kitchen. They were such nice big, shiny ones. Mother was very proud of them.

"May we have them to play with to-day?" asked Bobby, one morning. "It's raining and we can't go out. We will be very careful with them, Mother."

"Very well," said Mother. She brought the scales into the nursery and put them on a little table. "You can play at grocers," she said. "That will be fun. Here are all the weights to help you to weigh out what you want. There is a pound weight, a half-pound weight and a quarter-pound weight. If you want three-quarters of a pound you will have to put the half-pound weight and the quarter pound together, then that will weigh three-quarters of a pound!"

"Let's make a packet of tea, and a packet of sugar and a packet of currants, to begin with," said Bunty. "We will have sand for sugar, and pebbles for currants, and I will snip up some straw to make tea."

They filled a bag with little stones and put it on the scales. It weighed almost half a pound. Bunty put more stones in till it weighed exactly right. Then Bobby put some sand in a bag and made up a pound of sugar. Then Bunty got some straw and began to snip it into little pieces to make tea. But oh dear, oh dear, what a lot she had to cut!

"Give me the pound weight, Bunty," said Bobby. "I am going to weigh a pound of tea. This straw, cut up, will do for tea, but it does take a lot to make a pound. You write the price. It is one and eight a pound."

Soon the grocer's shop was ready. First Bobby was the grocer and Bunty was the customer. She bought sugar and tea and currants, and Bobby weighed them out carefully in his scales.

Then Bunty was the grocer and Bobby was the customer. It was great fun! They played all the morning and Mother said she had never known them so quiet and so good!

Would you like to play at grocers too? Well, you know what to do! Borrow a pair of scales, and make up your packets of tea, sugar and currants. You will have a grand time shopping and selling then!

TEA-LEAVES

ENID BLYTON

CECIL SHARMAN

Swaying Key Eb $\text{||} \text{d} \text{ :- :r lm :f :s}$

VOICE

Far a-way in a

PIANO

mf *p*

$\text{||} \text{ :t :l ls :- :s lf :s :l ls :f :m | r :- :- :- :}$

sun-shin-y land The tea bush-es stand in a row, —

$\text{|| m :f :m ld' :t :l | s :l :s lf :- :- | r :- :r ls :m :r}$

Ten-der and fresh in the rain and the sun, See their pret-ty leaves

||d :-:- | :-:- | : : | : : | : : | : : |

grow!

||d :d :r l m :f :s | l :t :l l s :-:- | f :s :l l s :f :t |

Pick them and dry them un - til they turn black, Send them a - way o - ver -

||r :-:- | :-:- :r | m :f :m l d' :t :l | s :l :s l f :-:- :f :f |

- sea. The gro - cer will buy them and sell them to us, And they'll

||r :r :r l s :m :r | d :-:- | :-:- | : : | : : |

make us a fine cup of tea!

Topic No. 82

Evergreens—Fir-trees—Ivy

SECTION I: THE TALK

(The teacher should have fir-leaves and cones, and also ivy to show children.)

IN the winter the trees we notice most are those that have their leaves on. We call them *evergreens* because they are ever green, summer and winter alike.

The fir-trees are green in the winter, and so are the pines. The holly is green, for we use its prickly leaves to decorate our houses at Christmas-time. The ivy too is an evergreen. Its deep green leaves show up on the old walls, or up the trunks of trees all the winter through. The privet is an evergreen. Our privet hedges keep green for us all the year round.

We love the fir-tree at Christmas-time. Who knows why? It is because we use it for our Christmas-tree! We take a young spruce fir and bring it indoors. We put it into a tub and decorate it with candles and presents. We do not say "Look at our fir-tree!" We say: "Look at our Christmas-tree!"

Who has seen the fir-tree growing in the woods? It grows so tall and straight! Up and up it goes, and at the very tip we see a spear-like branch standing straight up. We may know the spruce fir by this, it loves to point its topmost branch to the sky!

Look at the fir-tree in the picture. Do you see how the branches grow? They are wider at the bottom than at the top, and they become smaller and smaller as they get near the tree-top. They make the tree look like a green church steeple, or a green cone.

The leaves are not like those of an ordinary tree. A beech-tree has flat smooth leaves. So have the lime and the hazel, but a fir-tree has short, sharp, needle-like leaves. (Show.) Feel them. They are like smooth stout needles. The points are quite sharp. The fir-tree grows leaves like these for two or three reasons. One is that the snow does not lie quite so heavily on its boughs if it has leaves of this kind. It slips off. Snow lies easily on branches covered with broad flat leaves, and might break them off.

In the winter time the fir-trees do get covered with snow, but it does not usually lie so heavily as to break the trees. It slips off the thin,

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needle-like leaves. But when snow is on the trees they look very pretty. Fir-trees do not like storms. Their roots are never very deep, so they do not have a very firm hold on the ground. They are easily uprooted, and after a storm many fir-trees will be found lying flat on the ground, or caught in the branches of other trees.

Fir-trees grow in thousands on the sides of the mountains in colder countries than ours. They stand in rows on the slopes, like green soldiers, all the year round. When they grow in forests together their lower branches wither, and leaves do not grow on them, but if we see a fir-tree standing by itself, where there is plenty of room, it is green almost from top to toe, and is a beautiful sight to see. Its trunk is a pretty reddish colour.

Who knows the fruit of the fir-tree? It is a cone. The flowers come in the spring time. There are two kinds, pretty yellow catkin-like flowers, and cone-shaped flowers too. The cone-shaped flowers grow into the fir-cones we know so well. Here are some. (Teacher shows some.)

They hang down from the branches and look very pretty. They do not sit up straight as do the cones on some trees. They are not woody cones, but papery ones. Feel the glossy brown *scales* that overlap one another like the scales of a fish. Behind these scales lie the seeds. Each seed is winged. Who knows why this is? Yes, it is because the mother tree wants her seeds to fly away as far as possible, so she gives them wings to sail on the wind.

We use the spruce fir for many things. Look at the tall, straight telegraph poles you see on the way to school. They were once tall, straight fir-trees! Look at the flag-masts. Look at the tall masts of ships. The spruce fir gives us these. Its straight trunk makes it excellent for these things. We chop it down and trim away the branches and then make the trunk smooth.

Children know the best use for the spruce fir though! They use it for their Christmas-tree! Look at the picture. Which do you think looks prettier, the fir-tree clad in snow or the fir-tree dressed in candles and presents?

We like the ivy at Christmas-time too, for its dark, glossy leaves are useful for decorating our houses. The ivy does not grow straight up like a tree, it must have something to help it to grow upwards. It puts out roots along its stem so that it may cling tightly to whatever it is climbing, the wall, the fence, or another tree. We should not let it climb up our trees, because it chokes them and kills them.

Birds like the ivy because in the New Year it has berries for them to eat. It may be that all the other berries, the hips and the haws, the elderberries and the privet berries, are gone. Only the ivy berries are left to feed the hungry birds in the sharp winter days before the beginning of spring. The ivy has hundreds of berries then. First they are like green boot-buttons, and then they turn black. The birds feast on them eagerly.

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SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk about the trees in winter. Some lose their leaves. What are those called that do not lose their leaves? Let the children name all the evergreens they know.

(2) Let the children talk about fir-trees and pine-trees. Where does the fir-tree grow? On mountains. Among snow. How does it grow? Quite straight up. How do the branches grow? The bigger ones at the bottom, the smaller ones at the top. The shape of the tree, a church spire, pyramid, cone. Trunk, colour, etc.

(3) Let them describe the leaves, their shape, etc. We call them needle-shaped. Why are they this shape, and smooth and glossy? Where do the leaves grow? Do they ever fall? etc.

(4) Let the children describe the fir-cone, shape, colour, size (let them measure one). Hard flaps or scales. (Remind them of scales on a fish.) Use of cone. The seeds, winged seeds. Remind them of the lesson on winged seeds (see Topic 73).

(5) Let the children tell why the fir-tree makes a good Christmas-tree. Let them discuss the shape of the tree and how its branches bend with presents, etc. Let them talk about the coloured picture and describe the Christmas-tree and the fir-tree in the woods.

(6) Let them talk about other evergreens, the ivy. They can all tell something about ivy, how it climbs, the shape of its leaves, etc.

(7) Teach these rhymes:

(1) CHOOSING A TREE

This one is straight,
And that one is tall;
And here is the stateliest
One of them all!

All are so fragrant,
And wondrously green;
But here is one fairer
Than ever was seen!

One that has always,
It whispers to me,
Dreamed of becoming
A Christmas-tree.

J. VAN DOLZEN PEASE.

(2) THE IVY

Ivy has berries
As black as any sloes;
Then comes the blackbird
And eats them as she goes.

(3) TALL FIR-TREES

Oh you tall, tall fir-trees,
All laden now with snow,
Old Santa Claus will need you
When stormy north winds blow.

So spread out wide your branches;
And think now if you please,
A happy time is coming,
When you'll be Christmas-trees!

OLD RHYME.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the different sounds of the vowel *u*. Print the letter *u* in four colours on the blackboard. Use the picture card (Fig. 1105) to revise the four sounds of *u*, e.g.:

The short sound of *u* is easy, and children will be able to give a great number of words that can be written on the board.

The sound of *u* as short *oo* is difficult. This sound is really between short *u* and *oo* as its position on the card, Fig. 1105, shows. Some children tend to use the short *u* sound in words like *butcher*; here the *oo* sound must be emphasised. *Put* is often wrongly pronounced.

The sound of *u* as long *oo*, in *spruce*, the *spruce* fir.

The sound of *u* as long *u*. In long *u*, as in all long letters the sound is the same as the name of the letter. These words must be very carefully said so that the name of the letter can be clearly heard. Let the children try to get the correct sound in each case. The teacher had better give the children the words for the last two columns, as little ones often find it difficult to distinguish between *oo* and *u*. The teacher will find it useful to prepare a card like that shown in Fig. 1105 for word drill. Such lists are a great help to correct pronunciation.

(b) Some more silent letters. Silent *b* at the end of words. Let the children tell the letters that they know are sometimes silent: *gh* in *night*, *t* in *listen*, *w* in *wrong*, *k* in *know*.

Let them look at the picture card, Fig. 1106 (or pictures on the board) and tell which letter is silent in these words. Which letter comes immediately before it in each case? *m*. Help children to suggest other words: *dumb*, *numb*, *limb*, *jamb*.

The silent *b* is very easily forgotten, so it is a good plan to print the words on the blackboard with final *b* in another colour. Let children notice especially the words *debt* and *doubt*. In these words the silent *b* is not the last letter. Let the children use some of the words in sentences. All the sentences should be written on the board as the appeal is to the eye.

Sue *climbed* up a tree. She had a fall. Her *thumb* felt quite *numb*, etc.

TWO YEARS IN THE INFANT SCHOOL

(2) *Word Recognition*

Test the children by means of flash cards on the new words learnt. Play a game with the flash cards. The teacher gives each child a flash card. She then tells a story slowly. Whenever she uses a word held by a child, the child stands up and shows the word to the class.

(3) *The Sentence Method*

Let the children give sentences about the fir-tree and the ivy. Write these on the board to make a story, for example: Some trees are green all the winter. We call them evergreens. Their leaves look like needles, and so they are called needles. The frost cannot hurt these green leaves.

Most evergreen trees are shaped like cones. The fir-tree is shaped like a cone. The fir-tree has seed-boxes called cones. If you shake the cone the little winged seeds fly out. The evergreens make dull winter brighter. The birds love the evergreens.

These sentences can be written on a reading card with a picture of a fir-tree and a fir-cone. They are useful for revision. Tell the children the story of June and Lucy, and the stockings they hung up on Christmas Eve. Let them retell the story. Let the children tell very carefully all the things that June and Lucy wanted for Christmas. June was fond of music. She wanted a *flute* and a *bugle*, Lucy wanted a white woolly *lamb* and a black *pussy*. The children will enjoy talking about the presents and what Lucy and June did with them. Show them picture-sentence card No. 163. Let them talk about it. Read them the sentences underneath:

"I am glad we have a wide chimney. Santa Claus can easily climb down it. I hope he brings me a woolly lamb and a black pussy," said Lucy. "I want a flute and a bugle," cried June. "Then I shall go toot-a-toot-toot."

Teach these sentences in the usual way. Let the children notice the words with silent *b*—*climb* and *lamb*. Let them say these words very carefully: *pussy*, *Lucy*, *flute*, *bugle*, *June*. Let them notice the *oo* sound in *woolly* and *toot*. The word *chimney* must also be carefully said.

Copy on the board other words from the story containing the difficult *u* sounds, for example: *sugar-plums*, *nuts*, etc.

Tell the children the story of how the naughty twins Dick and Nick walked in the forest and climbed a pine-tree. Let the children retell the story and describe the forest and its lovely carpet of soft pine needles. Why was it a good thing that the forest had such a soft carpet?

Show them picture-sentence card No. 164. Let them tell what Dick and Nick are doing. Read them the sentences at the side:

"Always hold on to two places when you climb is a stupid rule," said naughty Dick. "I climb how I like! I must get to the top quickly. If you have hurt your thumb, Nick, I will pull you up when I am a bit higher."

Let the children notice the words with silent letters: *climb, naughty, thumb, higher*. These words must be carefully said: *stupid, rule, must, pull*. Let the children notice the different sounds of *u* in these sentences, and tell all the words with short *u*.

Let the children do individual work, group reading, drawing, etc., as already suggested.

Let the children read through the picture-sentence cards and bring out any containing words with silent letters or the letter *u* to read to the teacher. Each child can be given 6 or more cards to look through. These sentences are useful for revision, Nos. 23, 50, 54, 93, 94, 104.

(4) *Word Lists and Spelling*

Let the children make word lists for all the different sounds of *u* as given in Fig. 1105. Let the children make word lists for silent *b* as in Fig. 1107. Let the children underline the silent *b* in their list so that they will not forget it.

Encourage them to rearrange and rewrite some of the lists in their spelling books.

SECTION IV : WRITING AND COMPOSITION

(1) **W**RITING and illustrating some new words: *comb, crumb, climb, thumb, spruce fir*.

(2) Transcription: (a) Copying from picture-sentence cards; (b) Reading books; (c) Special sentences as shown in Figs. 1108-1110. These sentences can be written on the board by the teacher while the children watch, so that they can see how the letters are formed and any careless habits can be checked.

(3) Let each child write his name and address.

(4) Let the children write the 10's to 100. Let them write, in columns, 20 to 30.

Writing Patterns (Fig. 1111)

This is a simple pattern. Let the children draw a row of high curves and low curves alternately, then a second row upside down as in Fig. 1111.

Let the children use some of the writing patterns that they like best to decorate their Christmas cards.

SECTION V : NUMBER

(1) **M**ORE practice in counting for those who need it, especially counting backwards in 2's and 3's.

(2) Revise or teach the composition of numbers 18, 19 and 20. Let the children find how many 2's, 3's, 6's and 9's there are in 18. Let them use counters to do this and record what they find thus: 2×9 , 3×6 , 6×3 , 9×2 . Ask them how many 2's in 18, etc.

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2, 3, 6 and 9 are measures of 18. Let them find the measures of 20 in the same way.

Let them notice that if 19 is grouped in 2's there is 1 over. 19 is an odd number, etc.

(3) *Number a Street.* Ask the children to tell how a street is numbered so that the postman knows which side he must go when delivering letters. As a rule the even numbers are on one side and the odd on the other. Let the children number a street by drawing little squares for houses and putting the numbers in the squares as in Fig. 1112.

(4) *Continue practice in addition and subtraction.* Some children need more oral work than others. The following piece of apparatus will keep the quick child usefully occupied while the more backward children are having oral work. It is very easily made and quickly renewed if broken. Take two discs of cardboard, one smaller than the other as in Fig. 1113. Divide each disc into 6 parts as in Fig. 1113. Fasten them together in the centre, with a paper-fastener, so that the smaller disc can be easily turned round. Put a number in each division as shown. The child adds the numbers that are opposite each other in the large and small circles, e.g. $16 + 12$; $23 + 8$. This gives the child six sums. Encourage the children to work each sum twice before setting down the answer. When the six sums are finished they can be marked, but if the teacher is busy at the moment, the child moves the small circle one space round, and gives himself another six sums to set down and work.

These cards can also be used for subtraction, if the largest number on the small circle is lower than the smallest number on the large circle.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a forest of pine- and fir-trees or boys climbing a tree.

(2) *Drawing to help Writing, Number and Observation* (Fig. 1114)

- (a) A row of ivy leaves and ivy berries.
- (b) A fir-cone, twig of fir, twig of fir with candle on it.
- (c) Fir-trees.
- (d) A bed rail with stockings hanging up.

(3) *Modelling in Clay or Plasticine*

A cone, a cube, a pyramid, to learn these shapes; a pine-cone.

(4) *Paper Folding and Cutting*

Making Christmas cards. These can be decorated with some of the drawings shown in Fig. 1114, or get suggestions from the children, and help them to carry these suggestions out.

(5) *Decoration for a Christmas-tree* (Fig. 1115)

Give the children large circles of paper, the larger the better. Fold the circle into four and colour each quarter as in Fig. 1116. Cut them out and overlap each quarter to form cones; these can be pasted or pinned together. Cut a fringe round the bottom of each cone. Tie a knot in a piece of raffia or string and run it through the tops of the cones. See that the cones are threaded in alternate colours.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

ONE child stands before the class and imitates what he wants for Christmas. (If it is not Christmas-time, he can imitate an animal at the Zoo or whatever objects have been decided upon beforehand.) If anyone guesses correctly the child nods and says "A Merry Christmas." The guesser then takes his place.

Another variation of the game is for a child to pantomime something relating to the season, as trimming the Christmas-tree, making the Christmas-pudding, etc. The first one to guess the action exchanges places with the first player, and performs another suitable pantomime. The game can go on as long as interest is maintained.

(2) *Rhythmic Exercises*

(a) To a musical accompaniment let the children act : The Story of the Fir-tree and how it became a Christmas-tree. They all go out to find a Christmas-tree, climbing over fences and wading in deep snow. They cut the tree down or dig it up. They drag the tree home, make a stand for it, and set it up. Put on the ornaments.

(b) To a musical accompaniment let the children run round with high running steps in imitation of the reindeer.

(c) Ringing the Christmas Bells. Let the children stand with feet astride. Reach up high to the right for rope, and pull up and down several times. This is done in time to music.

(3) *Playground Game*

Another "Pop Goes the Weasel." The children make little rings of 3 and stand in a big circle round the playground. Two or more odd children stand anywhere inside the big ring. Each child in a little ring is numbered 1, 2, 3. At a given signal they all dance round singing, "Half a pound of twopenny rice," etc. When they come to "Pop" the No. 1's go under the arch made by the 2 and 3, and dance round the big ring clockwise, going under all the arches made by the 2's and 3's as they come to them, the 2 odd children joining in with them. When the teacher whistles, the children, dancing round, quickly join hands with the nearest couple and all the little rings of 3 are made again. The 2 or more children who fail to get a place go into the middle of the big ring

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and wait for the next time. The game is then repeated, No. 2's pop under this time and lastly the No. 3's.

(4) Songs

(a) "Little Jack Horner." *Song Time.* (Curwen.) .

(b) "The Fir-tree." See music on pages 1236-1237.

SECTION VIII : STORIES

THE TALL FIR-TREES

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a forest of fir-trees on the mountain-side. How tall they were! They grew up and up and seemed to try to reach the white clouds that floated round the mountain top. Among them grew one or two beech-trees, and a few silver birches. They too were tall. Their leaves were quite different. They were broad and flat, not thin and needle-shaped, as were the leaves of the fir-trees.

The fir-trees talked among themselves. "Why do we not have pretty broad leaves like those of the beech and the birch?" they said. "Our leaves are ugly!"

The wind told them why they were different. "The beech and the birch throw down their leaves in the winter," it said to them. "But you don't! You are evergreen. You keep your leaves when the snow comes. If you had big broad leaves like the beech and the birch, the snow would weigh down heavily on your branches and you would break."

"That is true," said the fir-trees, nodding their tall green heads. "Our small needle-shaped leaves will not easily hold the snow. Our boughs would break if we had to hold too much snow. It is a good thing we do not have broad leaves!"

"It is a pity that your roots do not go deeper into the earth," said the pretty birch-tree near by. "Look at your roots, fir-trees, straggling along, poking above the ground here and there! What will you do when a storm comes? You should send your roots deeper into the ground, as we do."

"We will wait until a storm comes and see how we fare!" said the fir-trees, proudly. "We do not want any advice from you, birch-tree. You should not be in our forest. You came here by mistake."

But when a big storm came, and the wind blew hard, the fir-trees saw that the birch-tree was right. It was a bad thing to have shallow roots, for they could not hold tightly enough to the earth when the wind tugged at the fir-trees. A great gale blew over the forest. One fir-tree was uprooted and it fell sideways. It struck another fir-tree, and because its roots could not hold it strongly enough, that fir-tree also fell.

The gale blew more strongly still, and two more fir-trees fell, striking others and uprooting those too. When the storm died down the wind

blew over the forest and cried, " I have made a path for myself through the forest! Look where the trees have fallen in a long line here and there! "

So they had, each striking down another tree as it fell. It was a sad sight to see.

" It is true that deep roots are the best," said the fir-trees, whispering to one another. "Never mind! We will grow many cones this year, and send out a great many seeds so that little trees may grow up to fill the places of those that were blown down by the storm. The forest shall be as full as before! "

So each fir-tree grew hundreds of cones. They hung down from the branches, brown and glossy. Each cone had many over-lapping scales or flaps, and under them lay the little seeds. All the seeds had wings, so that they might fly off in the wind. When the seeds were ripe the forest was full of them, flying about whenever the wind blew. Many of them fell to earth and grew there, sprouting up into tiny trees.

One day the wood-cutters came to the forest. The fir-trees were afraid. They knew that many of them would be cut down.

" Do not fear! " whispered the wind to each frightened tree. " Do not fear! You will go about the world now and see many things, oh fir-trees! You have spent so many years on this mountain-side, growing in one place, but now you will have adventures! You will lose your leaves, it is true, and your roots will be cut, but you yourselves, your strong straight trunks, will go about the world and be useful to men."

It was true. Each tree that was cut down was sent off to have a different adventure. One great tall tree was made into the mast of a beautiful ship. It was fitted carefully into the heart of a yacht, and then sails were made for it. How beautiful the ship looked with its graceful mast towering up into the sky, and its white sails flying! The fir-tree mast rode over many seas, and saw many lands. It was happy.

Another tall tree was sent away to be made into a telegraph pole. It was planted in a roadside, in the heart of a country town. It saw many many things. It saw the cattle driven to market. It saw motor-cars and buses. It saw many people hurrying to and fro. It was happy, for it helped to take messages on the wires it held. It heard everything that was said. It was part of the busy world.

Yet other trees became tall scaffolding poles which were fastened round buildings that were being repaired or newly built. They saw how a house was built. They listened to the workmen talking to one another. They held the platform firmly for them to walk on and work on. They were happy because they were useful and because many of them were together and could talk of the old days on the mountain-side.

The seeds that they once sent over the hillside grew up into tall trees to take their place. The forest was as thick as ever. The tall fir-trees dreamed there, waiting for the time to come when they too would go out into the world and take their part there. How fine to grow tall and strong in the wind and the sun and then to work in the world so happily!

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CHRISTMAS EVE

(STORY FOR PICTURE-SENTENCE CARD No. 163)

IT was Christmas Eve. June and Lucy were very excited. Santa Claus would come that night and fill their stockings! What fun!

"We will hang them up on each side of the fire-place in our bedroom," said June. "Then Santa Claus will see them easily!"

So they hung their stockings up, two for each of them. They chose their very longest ones, because they hoped that Santa Claus would have plenty of toys to fill them.

"I am glad we have a wide chimney. Santa Claus can easily climb down it. I hope he brings me a woolly lamb and a black pussy," said Lucy.

"I want a flute and a bugle," cried June. "Then I shall go toot-a-toot-toot!"

"Hurry up, you two," said Mother. "You must get into bed quickly because you must be asleep when Santa Claus comes."

The two little girls soon went to sleep. In the morning when they awoke they sat up to see if their stockings had been filled. How fat they looked, hanging from the mantelpiece! The children scrambled out of bed and ran to them. What a lovely lot of things they found: sugar-plums, oranges, nuts, sweets, dolls and books!

"And here is a fine flute for me, and a bugle too!" cried June. "Listen, Lucy, whilst I blow. Toot-a-toot-toot! Isn't that fine!"

"And look, here is a woolly lamb for me!" cried Lucy, pulling a lovely toy one from her stocking. "But oh June, Santa Claus has forgotten my black pussy! Oh, I did want one so badly. I thought he could live in the cupboard with my toy dog and toy duck!"

"Miaow! Miaow!" The little girls suddenly heard a mewing sound, and from under the bed there popped out a little black kitten, a live one!

"Oh! Oh!" cried Lucy, in delight. "Santa Claus has given me a *real* black pussy! He thought I meant a live one! Oh, I am so pleased! I would much, much rather have a live one! I expect he jumped out of the stocking!"

Weren't they lucky little girls? What do you think Lucy called her kitten? She called him Chris, because he came on Christmas Day. Wasn't that a good name for him?

DICK AND NICK GO CLIMBING

(STORY FOR PICTURE-SENTENCE CARD No. 164)

MOTHER was tired of Nick and Dick! They got in her way that morning, and were really too naughty for anything.

"Go for a walk in the woods," she said. "Then perhaps I shall be able to get on with my work!"

"Can we climb trees?" asked Nick. "We have our old clothes on, Mother."

"Very well," said Mother. "But please remember this rule, boys: when you are climbing trees always hold on to *two* places at once, one with each hand, so that if one branch breaks, you still have the other to hold!"

Off they ran to the woods. Nearly all the trees were pine-trees. The ground was covered with hundreds of old brown pine-needles, the leaves of the pine, that had been gradually thrown down through the years.

"The ground is quite soft with these needles!" said Dick. "What a pity! I can't bounce my ball properly!"

But it was a good thing that the ground *was* soft, as you will hear!

"Look at this fine tree!" said Nick. "I shall climb it!"

Dick climbed up too. Nick hurt his thumb and stopped climbing to suck it. Dick climbed up above him.

"Always hold on to two places when you climb is a stupid rule," said naughty Dick. "I climb how I like. I must get to the top quickly. If you have hurt your thumb, Nick, I will pull you up when I am a bit higher."

Dick stood on a branch and held on to the trunk with one hand. He did not hold on to two places as Mother had said. And suddenly, what do you think happened? The bough he was standing on cracked in half! His feet slipped—his hand slipped! He could not catch hold of anything to save himself! Down he went and down bump!

He rolled over on the ground, all the breath shaken out of his body. How he cried!

"Have you hurt yourself, Dick?" cried Nick, hurrying down. "Oh, what a good thing the ground was soft with pine-needles! I *am* glad it wasn't hard for you!"

"I don't want to climb trees any more," sobbed Dick, rubbing himself. "Mother was quite right, it *is* foolish not to hold on to two places at once! I wouldn't have fallen if I had!"

Poor Dick! He did what Mother told him the next time, you may be sure!

THE FIR-TREE

ENID BLYTON

CECIL SHARMAN

With a stately swaying motion

Key C

VOICE

PIANO

1 Fir - tree, fir - tree, straight and tall, I

won - der what you will be! What do you wish for most of all,

Whis - per your dream to me! 2 Would you be the mast of a

beau - ti - ful yacht, And sail on the riv - er blue. Or a

The Fir-Tree (cont.)

cresc. *p*

te - le-graph pole in a bu - sy spot, Hum-ming the whole day through.

cresc. *p*

p

3 Or say! would you ra-ther come home with me, One snow - y Christ-mas

p

mf *cresc.*

Day. And change in a trice, to a Christ - mas Tree,

mf *cresc.*

s

Shin - ing and love - ly and gav

s

Topic No. 83

Wool

SECTION I: *THE TALK*

WHEN winter comes the days are very cold. Mother gets out our warmest things and tells us to put them on. We wear thick vests of wool. We put on our woollen scarves, our woollen jerseys and cardigans, our warm cloth coats, our thick woollen stockings, and perhaps a woollen hat.

On our beds Mother puts thick warm blankets of wool too, to keep us warm at night. We know how deliciously warm woollen things are. We like to use them and to wear them.

Where do we get wool from? We all know that it grows on the backs of the sheep in the fields. We see them eating the grass, wearing thick coats of grey wool. If we can get near enough to a sheep to touch its coat, we shall feel how warm and curly it is.

All through the winter the sheep wears its thick warm coat, or *fleece*, as we call it. It needs it for itself. We do not take away its fleece until the weather is warm enough for it to do without its thick winter coat. Then, when hot weather comes, and the poor sheep feel heavy in their woollen overcoats, the farmer decides to shear them.

Shearing means cutting away the wool from the sheep's body. It does not hurt it. But the sheep does not like being sheared. It does not understand what is happening and it is frightened. There are two things in its life that it hates, one is being sheared, and the other is being *dipped*. It is dipped in water to which is added something that will prevent the sheep from getting a horrid skin disease. Sheep are dipped twice a year. They are made to enter a big bath and swim through to the other end. By the time they have got through, their wool is wet right to the skin. Although sheep hate to be dipped, it is very good for their health.

When they are sheared the sheep are taken one by one by the shearers, and the sharp shears cut away all the thick woollen fleece. Then the animal is marked with tar, to show which farm it belongs to. Sometimes, when there are hundreds of sheep to be sheared, they are done by *clipping-machines*, which shear them quickly and well.

The sheep feel very queer after they have been sheared. They run

TWO YEARS IN THE INFANT SCHOOL

out into the fields looking bare and cold, but in a day or two they are glad to feel so cool without their thick coats in the hot summer sun.

A week or so before the sheep are sheared they are very often made to have a bath in water. This washes the wool and clears it of dirt. The wool is worth more then.

What happens to the wool when it is cut from the sheep's back? A great many things are done to it before it can be made into a coat for you, or sold to Mother to knit us stockings or jerseys.

The wool freshly cut from the sheep is gathered together and packed into great bales to be sent off to the spinning mills. Here they are opened, and the wool is looked at carefully, for it has to be sorted into different *grades*. Some wools are better than others.

When it has been sorted, it is all sent to be well washed, for it is much too dirty to use as it is. After it has been washed it is thoroughly dried. Then men stack the washed and dried wool into different piles ready for the next machine. This machine tears the fibres of the wool apart and mixes up the different kinds.

The wool has to be made into strands or threads so that it can be woven into cloth or knitted by us into jerseys or cardigans. It is combed and carded by various machines and at last is made into great piles of strands. Now if these threads are to be woven into woollen cloth they are put into an enormous loom, a clever machine that can weave the threads over and under one another and make strong thick cloth from them. It is marvellous to see a big loom at work; it is like magic to see the threads being made into beautiful cloth.

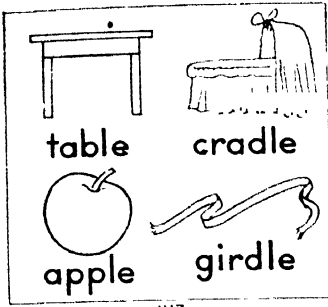
If the threads are not to be made into cloth they are twisted into skeins, and sent to the shops for us to buy for knitting. What a lot has to be done to the wool from the time it is cut from the sheep's back to the time when we buy a woollen vest from the shops, or wool to knit clothes ourselves!

The wool is dyed all kinds of lovely colours before it is woven. It is white when it is first washed, but it soon becomes all colours of the rainbow when the dyers get to work!

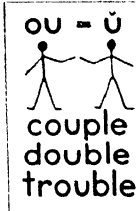
In the olden days the wool was spun into strands or threads by hand, and spinning-wheels were used for this. You can see one in the picture. The old lady is spinning wool on her wheel, so that she may make warm clothes for her family to wear in the winter-time. Would you like to spin some wool on her wheel? It would be fun, wouldn't it?

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children tell what we need to keep us warm in the cold weather. What are our warmest clothes made from?
- (2) Let the children describe various kinds of woollen garments, etc., stockings, cloth coats and frocks, jerseys, cardigans, etc., blankets, etc.



1117

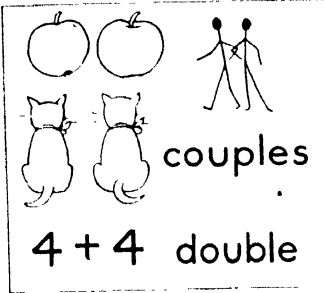


1119



Little lamb, who made thee?
Gave thee clothing of delight
Softest clothing, woolly bright
Little lamb, who made thee?
W. Blake.

1120



1118



I can weave on a loom
Jill can knit

1121



I can twist wool into a thread
without a spinning wheel

1122

$$\begin{array}{r} 2 + 9 = \\ 8 + 5 = \\ 6 + 9 = \end{array}$$

$$\begin{array}{r} 6 \quad 7 \\ +3 \quad +8 \\ \hline 9 \quad 7 \\ +3 \quad +6 \\ \hline \end{array}$$

1124

$$\begin{array}{r} 14 + 6 = \\ 10 + 12 + 2 = \\ 3 + 5 + 13 = \\ 11 + 9 = \\ 6 + 17 = \end{array}$$

$$\begin{array}{r} 6 \quad 10 \\ 17 \quad 6 \\ \hline 10 \quad 15 \\ \hline 19 \quad 9 \\ +8 \quad +8 \\ \hline \end{array}$$

1126



1129

2 = a couple
6 = half a dozen
12 = a dozen
10 = half a score
20 = a score

1127

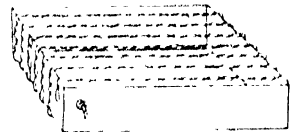
$$\begin{array}{r} 10 + 5 = \\ 3 + 16 = \\ 11 + 4 = \\ 3 + 12 = \\ 2 + 14 = \end{array}$$

$$\begin{array}{r} 10 \quad 2 \quad 7 \\ +6 \quad +0 \quad +7 \\ \hline 9 \quad 4 \quad 9 \\ +8 \quad +13 \quad +1 \end{array}$$

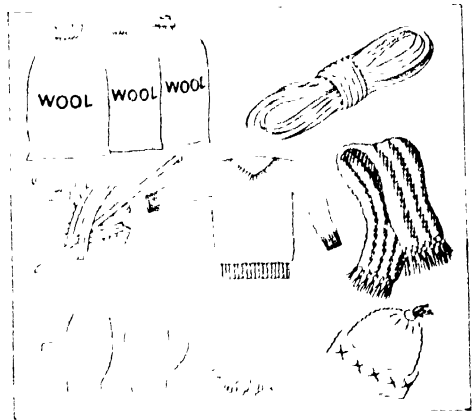
1125



1123



1130



1128

FIGS. 1117-1130

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(3) Ask where the wool comes from. Let them tell about the sheep's wool or fleece. How the farmer cuts off the wool. How it is washed and combed or carded.

(4) Let them tell how the wool is spun into strands. If possible let them have some raw wool to try to twist into strands or threads. Let the children also have a strand of wool and notice how it has been twisted or "spun." Let them unravel it to see the fibres of which it is made.

(5) The long strands or threads are woven into cloth. In the hand-work lesson (See Section VI) let them do a little weaving with wool or raffia to help them to understand the process.

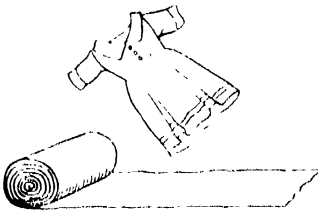
(6) Let them tell all they remember about the spinning and weaving of silk (Topic 69).

(7) Remind the children of the colour of natural wool and the lovely colours of wool in the skein or woven into cloth. How are these colours obtained?

(8) Let the children talk about the coloured picture. What is the old woman doing? Spinning. Let them describe the large wheel she is turning. What is it called? What does she hold in her left hand? The wool; with her right hand she turns the wheel. The wheel turns the spindle. When the spindle is full, she winds the threads into skeins. Let the children notice the skeins of wool hanging on the wall and the raw wool. Let them notice the ball of wool on the floor, etc., etc.

(9) Let them look again at the coloured picture of sheep, Topic 12, and talk about sheep and shepherds. Connect with Christmas.

(10) Teach the rhyme that tells the story of a woollen dress:



THE DRESS THAT JILL WEARS

This is the dress that Jill wears:

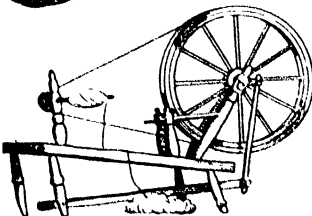
This is the cloth so warm and blue
That made the dress that Jill wears.



This is the loom so strong and new,
That wove the cloth so warm and blue,
That made the dress that Jill wears.



This is the thread that, dyed deep blue,
Was used in the loom so strong and new,
To weave the cloth so warm and blue,
To make the dress that Jill wears.



This is the wheel with its loo, loo, loo,
That spun the thread that, dyed deep blue,
Was used in the loom so strong and new,
To weave the cloth so warm and blue,
To make the dress that Jill wears.



This is the wool carded through and through,
That was spun on the wheel with its loo, loo, loo,
To make the thread that, dyed deep blue,
Was used in the loom so strong and new,
To weave the cloth so warm and blue,
To make the dress that Jill wears.



These are the sheep on whose backs there grew
The wool that, carded through and through,
Was spun on the wheel with its loo, loo, loo,
To make the thread that, dyed deep blue,
Was used in the loom so strong and new,
To weave the cloth so warm and blue,
To make the dress that Jill wears.



This is the farmer who hard work did do
In tending the sheep on whose backs there grew
The wool that, carded through and through,
Was spun on the wheel with its loo, loo, loo,
To make the thread that, dyed deep blue,
Was used in the loom so strong and new,
To weave the cloth so warm and blue,
To make the dress that Jill wears.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **W**ORDS ending in *-le*. Remind the children that *e* at the end of a word is generally silent. Let them read the words on the picture-card (Fig. 1117). Let them think of other words. They will be able to think of a great number. Write them on the board. Let them look at them and read them carefully. It is a common mistake for children to omit the final *e* when writing these words, so the presence of the silent *e* must be emphasised. Take care that children do not pronounce the final syllable as *ul* or *el*. The *e* must be emphasised in the spelling. (See section on Word Lists.)

(b) Revise the sounds of *ou* that the children know:

The common sound of *ou* like *ow* in *cow*, for example: *house*, *mouse*, *bough*, *plough*, *round*, *ground*, *sound*, *pound*, *mound*, etc.

The sound of *ou* like *oo* in a few words: *soup*, *group*, *through*, and short *oo* in *would*, *could*, *should*.

The sound of *ou* like *or* in a few words: *ought*, *nought*, *brought*, *bought*, *sought*, *wrought*.

Teach another sound of *ou*. This sound must be clearly distinguished from those already learnt. Print *ou* on the board and by

TWO YEARS IN THE INFANT SCHOOL

means of pictures on the picture card (Fig. 1118) let the children find out the new sound of *ou*. How are the objects arranged on the card?

In twos. What other names do we give twos? *pairs, couples*. Let the children find out by sounding the word *couple*, what sound *ou* has. It has in this word the sound of short *u*. Let them suggest, or help them to suggest other words. "*Double*" will suggest *trouble, troublesome*.

Write other words on the board for them to read, as the spelling of words with this combination often proves difficult to children; for example:

touch	double	courage	harbour
rough	trouble	country	neighbour
tough	couple	cousin	colour
enough			

Let the children notice that in *tough, rough* and *enough*, *gh* has the sound of *f*. The children must learn to spell these words. Remind them of the silent *gh* in *neighbour*. In words like *harbour, neighbour* and *colour, our* has really the sound of *er*, but in England the sound of *ēr* and *ur* are practically the same, and it helps the children with spelling if the *harbour* group is associated with the *double* group. Let the children use some of these words in sentences:

In the *country* are many sheep. Red is a bright *colour*. Six is *double* three. I have *enough*. Here are a *couple* of oranges.

(2) Word Recognition

Give each child a number of counters. Tell the children they are to watch the flash cards and be ready to bring out the number of counters they see written on the card. Flash the words, *one, six, four, eight, ten, seven, two, three, five, nine, eleven, twelve*. Call upon a different child each time a new word is flashed. *Four* must be taught as a "Look-and-say" word. In *four* the *o* is long. Revise new words taught by means of the flash cards.

(3) The Sentence Method

Let the children give sentences about wool. Write these sentences on the board. Leave some up. Here are some examples:

Sheep have warm woolly coats. Their curly coat is called a fleece. When the fleece gets too thick and warm the farmer cuts it. The scissors the farmer uses are called shears. The sheep have a dip in a stream before their wool is cut off. When the wool is cut off it is cleaned again, and carded or combed. This makes it very tidy, etc.

Sentences telling the story of wool make a valuable reading sheet.

Tell the children the story of how Molly tried to knit a woollen jersey for Christmas. Her mother bought her *enough* wool and taught her. The children will enjoy retelling the story, especially the part about the naughty little cat Tibby who pulled the wool and undid all the knitting. He was forgiven by his mistress because he looked so pretty! They will like to look at picture-sentence card No. 165. Let them talk about it.

Read them the sentences underneath:

"You naughty cat to touch my knitting. Look at the trouble you have caused me. This jersey was for my cousin in the country. Just look at it! I should like to make you knit it again, you bad rough little cat."

Teach these sentences in the usual way. Let the children notice the new words: *touch, trouble, cousin, country, rough*. Remind the children that in *would, ou* sounds like short *oo*. Let them say *would, could, should*. Let them look out for silent letters: *gh* in *naughty*, *k* in *knit* and *knitting*. Most of the children will remember the sound of *au* in *naughty* and *caused*.

Jersey is a new word but the children may be able to read it by sounding the letters.

Tell the children the story of the twins, Nick and Dick, and their pet lamb. They will like to tell how gentle and good the two boys were with the little lamb, how carefully they fed him, and looked after him. Let them talk about little lambs and what they are like.

Show them picture-sentence card No. 166. The children will like to see Nick and Dick feeding the little lamb.

Read them the sentences underneath. Nick is speaking:

"We must not be rough with this little lamb. Mother will not let us have him for a pet if we treat him as we do our Teddy Bear, but our Teddy Bear is tough and stupid. Do you think he has had enough milk? I like the touch of his little tongue."

Teach these sentences in the usual way. Let the children notice the new words: *rough, tough, enough, touch*.

Let them pick out any words with silent letters. Let them notice the silent *ue* in *tongue*. The *o* is sounded like short *u*. The children may remember other words in which *o* is sounded like short *u*: *monkey, money, honey*. Continue individual work in all the different ways suggested. Let the children look at their picture-sentence card for words ending in *-le*.

(4) Word Lists and Spelling

Let the children make a list of words ending in *-le*. The children will enjoy doing this. This list need not be put in the spelling books as it becomes such a long one. Let the children make word lists for words containing *ou* sounding like *ū* as in Fig. 1119. Let the children add words to this list as they find them. *Rough, tough, enough* should be taught as one group, and words ending in *-our* like *colour* also in a group.

Revise some word lists with the children; for example, the *au* list, the *er* list, or the *ei* list, *eight, rein*. The children can add *skein* to this last list.

SECTION IV: WRITING AND COMPOSITION

(1) **W**RITING and illustrating some new words: *couple, double, spinning-wheel, skein, tongue*.

(2) Transcription. Fig. 1120 shows a useful passage for copying. Let the children write sentences about spinning and weaving

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as in Figs. 1121 and 1122. They will like to illustrate these. Let some children write a little story about wool.

A Writing Pattern (Fig. 1123)

This is a simple useful pattern. It represents a row of *u*'s, and then another row of *u*'s upside-down.

SECTION V: NUMBER

(1) **G**IVE the children a set of numbers to be put in the order beginning with the lowest: for example: (a) 8, 2, 1, 17, 9, 20; (b) 6, 26, 15, 5, 25. A great variety of exercises like this can be given. Sometimes tell the children to begin with the lowest number and sometimes the highest.

(2) Oral Work. Sometimes give them oral tests. Here are some suitable questions: (a) Add 5 and 3. (b) Add 4 and 5. (c) What are three 2's? (d) What is half of 6? Half of 8? (e) A girl has 7d. She spends 2d. How much has she left? (f) How many days are there in a week? (g) How many days in 2 weeks? (h) I cut a cake into 4 equal parts. I gave a quarter of it away, how much was left? (i) How many 2's are there in 6? (j) Rule a line on the blackboard 6 inches long. (k) How many half-penny buns can you buy for 2d.?

(3) Give the children sum cards to work. All the children should have reached the stage in addition shown in Fig. 1124, and be able to work sum cards like this, where in some cases the bigger number has to be made into 10. A number of children will also have reached the stage shown by the sum cards in Fig. 1125. At this stage bigger numbers are used and there is sometimes a carrying figure in the units. Fig. 1126 shows addition cards for the best children. These cards introduce addition to 24 and more, for example $13 + 15 + 3$, etc., where there is a carrying figure and more than one 10. Few children will get beyond this stage.

(4) Revise the words: *pair*, *couple*, *dozen*, *half-a-dozen*, *score*. Show them the card in Fig. 1127. Let the children give all the names they can think of that are applied to 2 things: a pair, a couple, a brace, twins. Put three pairs together. How many? What things are sold by the dozen or half-dozen? Things that are the same size and quickly counted, eggs, apples, oranges, etc. Let the children pick out ten pairs of any article (counters will do). How many in ten pairs? 20. How many is half a score, 2 score? etc.

(5) Let the children play at Christmas Shopping. Have stones for nuts, balls of wool for apples, etc. The children can also cut out paper shapes in the handwork lesson for a shop. Let the children buy in pairs, dozens, scores, etc., for example, a dozen oranges at $\frac{1}{2}$ d. each; 3 pairs of knitting-needles at 2d. each, etc.

SECTION VI: *DRAWING AND HANDWORK*

(1) *Free Expression Work*

FREE expression work of a woman spinning, or sheep and lambs in a field.

(2) *Drawing to help Writing, Number and Observation* (Fig. 1128)

(a) Bags of raw wool. Skeins of wool when it has been spun.

(b) A ball of wool and knitting-needles.

(c) Things made from wool: a jersey, scarf, a pair of baby's gloves, a woollen ball for baby, a hat, etc.

(3) *Modelling in Clay or Plasticine*

A sack of wool, a shepherd's crook.

(4) *Toy-making*

(a) A spindle. Let the children make a spindle from a wooden knitting-needle, crochet needle or a piece of stiff cane. They make a ball of clay and put the needle through as in Fig. 1129. Let them try to twist a piece of raw wool and tie it to their spindle, then spin the spindle so that they make a strong thread.

(b) A loom (Fig. 1130) from a cardboard box. The children bring cardboard boxes to school. Let them wind wool round it for the warp. A hole can be made in the box for knotting the ends of the warp. The children can weave with a raffia-needle or weaving-needle, or make a shuttle from a piece of cardboard pointed at one end. When a sufficient length is woven, the warp is cut and the ends tied together. The children can sew two together to make teapot holders, or kettle holders for Christmas presents.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

(a) **N**URSERY Rhyme, "Baa Baa, Black Sheep," Music in *Song Time*. (Curwen.)

Let the children form opposite lines, one of which sings the question, each child holding out her hands. The opposite line sing the reply. They point to the right for "the Master," to the left for "the Dame," and in front for "the little boy."

(b) Half the class are children and half sheep. (See music on page 1252.)

The Children say or sing: Woolly, woolly black sheep,
Where have you been?

The Sheep : Up hill and down hill,
Over field and fen.

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Children : Woolly, woolly black sheep,
 What did you see?
Sheep : Sunlight and starlight
 Shining down on me.
Children : Woolly, woolly black sheep,
 Where is your home?
Sheep : Woodland or tilled land,
 Wheresoe'er I roam.

(2) *Playground Game*

Sheep and Wolf. Divide the playground into three parts by means of lines. One child is chosen to be the wolf. He stays in the middle section between the two lines. The rest of the children represent sheep and stand in one of the outer sections. The "wolf" must remain in the middle section, he cannot pass over the lines. He tries to catch the "sheep" as they pass over the middle section from one "pasture" to another. The "sheep" must always follow each other like real sheep. When a child is caught he becomes a wolf too.

(3) *Songs*

- (a) "Baa Baa, Black Sheep." *Song Time.* (Curwen.)
- (b) "Woolly, Woolly Black Sheep." See music on page 1252.

SECTION VIII: *STORIES* THE TALE OF MARY'S FROCK

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a little girl called Mary. She lived on a farm where there were many many sheep. In the spring of the year little lambs were born, and how Mary loved them! They were such dear little skippitty creatures, and frisked about all over the place, wagging their tails and baaing in their little high voices.

One mother sheep had three lambs, and Mary's father said that was too many. A mother sheep could only manage two. What was to be done with the third little lamb?

"Oh Daddy, let me have him!" begged Mary. "Oh do please let me have him for a pet. I will feed him out of a bottle and take care of him, really I will!"

"Very well," said Mary's father. So the little lamb was given to Mary, and she was so proud of him. He was the dearest, tiniest little creature, full of fun, and soon became as tame as the old farm cat.

Mary fed the little lamb five times a day at first, out of a baby's bottle, which she filled with warm milk. The lamb drank the milk greedily. He liked it very much. He grew and he grew. He followed Mary about all over the place. He would not leave her for a minute. You know the rhyme about him, don't you?

“ Mary had a little lamb,
With fleece as white as snow,
And everywhere that Mary went
The lamb was sure to go!”

He even wanted to go upstairs to bed with Mary, but Mother said no, he was certainly not to go up the stairs. It was bad enough having him trotting in and out of the house, and nibbling at her ferns on the window-sill, without having him jumping up on the beds too.

So the lamb had to let Mary go upstairs to bed alone, and he slept in the garden outside. But, as the weather grew warmer, he slept in the field with the others, and what games he had with the dozens of naughty little lambs there!

The lamb grew fast. His coat was thick and woolly. He was a fine little fellow, and still he followed Mary everywhere! Mary's Granny laughed to see him. She lived in a little cottage down the road, and very often when Mary came to see her, and ran into her little kitchen the lamb came trotting in behind her too! Click-click-click went his little hooves on the tiled floor.

“ Mary,” said her Granny one day, “ next year that lamb of yours will have to be shorn, for his coat will be as thick as can be. It is growing into a fine fleece already. Now if you will tell Daddy to keep his wool separate from the others I will wash it and comb it and card it and spin it for you, so that you may have a woollen dress made of it. Wouldn't that be fine ? ”

“ Oh Granny, how lovely! ” cried Mary, in delight. “ I would so like to have a dress made from the wool that my little lamb grows on his back! ”

All through that winter the lamb grew a thicker and thicker coat. He grew big too, so that he looked almost a sheep, but he still behaved like a little lamb, and followed Mary everywhere. He even followed her to school one day and how all the children laughed to see Mary coming in with the lamb trot-trotting behind her!

One day in June, Daddy took Mary's lamb and sheared off the woolly coat from its back. What a funny, bare little creature it looked after that! But it seemed pleased to be without its thick, heavy coat and pranced off in glee. Daddy took the wool to Granny. There was quite a big pile of it.

Granny knew all about preparing wool. She washed it carefully, and then she dried it in the sun. How fine and soft it was! She showed Mary the many many hundreds of little woolly hairs that made up the fleece.

Granny worked hard at the wool. Can you see her spinning it in the picture? It took her a long time. She sat all day at her old spinning-wheel, and showed Mary how she worked it. Mary tried to work it too. It was not difficult. It was lovely work, she thought.

Soon Granny had spun all the wool into threads or strands. Now she

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would knit Mary a woollen dress! But first it must be dyed a pretty colour. Granny got some blue dye and mixed it with boiling water. All the wool went into it. Then it was taken out and dried. What a lovely blue colour it was!

Granny made the warm woollen frock for Mary in time for her birthday. The little girl put it on, and it fitted her beautifully. How proud she was! She danced to school in it and showed it to everyone. "Look!" she cried. "I have a frock made of the wool that my pet lamb grew on his back!"

"How lucky you are, Mary!" cried everyone. And I think she was too, don't you?

MOLLY'S KNITTING

(STORY FOR PICTURE-SENTENCE CARD NO. 165)

"MOTHER, what can I give Cousin Martha for Christmas?" asked Molly.

"Would you like to make her something?" said Mother. "That would be nice. I wonder if you would like to knit her a jersey, Molly. There is plenty of time till Christmas."

"Oh yes, Mother, if you will teach me how to!" said Molly in delight. So Mother took her to a shop and bought her enough wool to make a nice little red jersey.

She showed Molly how to knit. She told her exactly what to do, and Molly was really clever at learning. Soon she was knitting away well and did the bottom of the jersey very evenly indeed.

Then a dreadful thing happened. Molly put her knitting down on the couch one day when she went to talk to a little friend who had come to see her. When she came back to the dining-room, oh dear! Her knitting was on the floor, and so was the wool, and the kitten, Tibby, was playing with it! He lay on his back, all four legs in the air, playing merrily! What a tangle it was in!

"Oh! Oh!" cried Molly. "You naughty cat to touch my knitting. Look at the trouble you have caused me. This jersey was for my cousin in the country. Just look at it. I should like to make you knit it again, you bad rough little cat."

Mother heard what Molly was saying and came in to see what was the matter. When she saw the kitten playing with Molly's knitting, she could not help laughing. The kitten looked so pretty and so funny!

"It is certainly very naughty of Tibby," said Mother. "But he does look so pretty playing, Molly, that we must forgive him. I will knit again for you the piece that Tibby has undone."

So Molly picked up her knitting and untangled the wool, whilst Mother did again the rows that Tibby had spoilt. Soon the knitting was quite all right again, and Molly took her needles and went on with it.

"I shall always put it into a bag now when I leave it for a minute or two," she told Mother. "Then Tibby won't get it again!"

So she did, and Tibby did not spoil it any more. The jersey was finished by Christmas, and what a lovely one it was! Molly's cousin Martha was so pleased with it, for it fitted her beautifully. She still wears it to school, and everyone says how nice it looks.

THE PET LAMB

(STORY FOR PICTURE-SENTENCE CARD NO. 166)

ONE day Farmer Straw had a little lamb that had no mother. He brought it to the farm just as Nick and Dick, the twins, were going by. He called to them.

"Hey, Nick and Dick! Would you like to have this little lamb for a pet? I haven't time to feed it and look after it myself."

"Oh yes, yes!" cried the two boys. They took it from the farmer and went home with it. They showed it to Mother. "Farmer Straw says we may have it for a pet," said Nick.

"But suppose you treat him as you treated your Teddy Bear yesterday," said Mother. "I saw you throwing poor Teddy all over the place."

"He doesn't mind, Mother," said Dick. "He has a tough skin, and he is strong. We would not treat a tender little lamb like that. We are naughty boys very often, but we would love this little lamb and treat it kindly."

"Well, you may have it then," said Mother. "I think you *are* kind little boys really. I will see how the lamb gets on. You will have to go and buy a baby's bottle for it. It will have to be fed from that."

You should have seen Nick and Dick looking after that little lamb. They called it Snowball because it was so white. They fed it many times a day from the milk-bottle and the little lamb knew them and ran to them whenever it saw them.

"We must not be rough with this little lamb," said Nick. "Mother will not let us have him for a pet if we treat him as we do our Teddy Bear, but our Teddy Bear is tough and stupid. Do you think he has had enough milk? I like the touch of his little tongue."


The boys were very good with the little lamb. Farmer Straw was delighted when he saw it. "I will buy it from you when you go off to school," he said. "Then you will have some money to spend. The lamb will soon be big enough to go into the fields with the others now, and look after himself."

Nick and Dick were sorry when the time came for the lamb to go. They went off to school with quite a lot of money in their pockets, for the farmer said the lamb had been well cared for.

And do you know, when the boys came home again for their holidays and went to the field, the little lamb knew them and came running up to them, baaing loudly! Nick and Dick were *so* pleased!

WOOLLY, WOOLLY BLACK SHEEP

CECIL SHARMAN

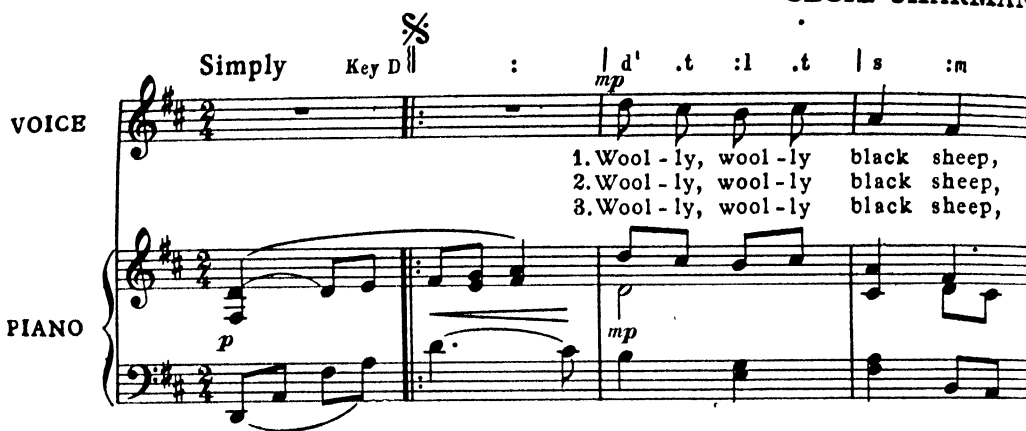
Simply Key D  : | d' .t :l .t | s :m

VOICE

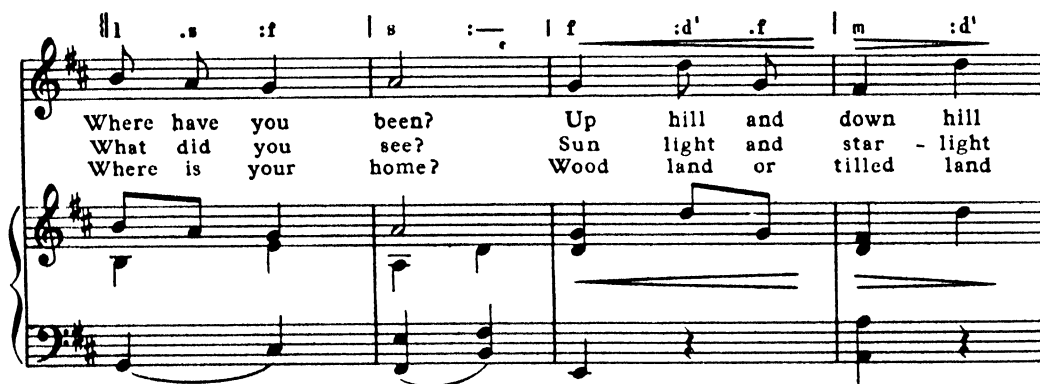
1. Wool - ly, wool - ly black sheep,
2. Wool - ly, wool - ly black sheep,
3. Wool - ly, wool - ly black sheep,

PIANO

p *mp*



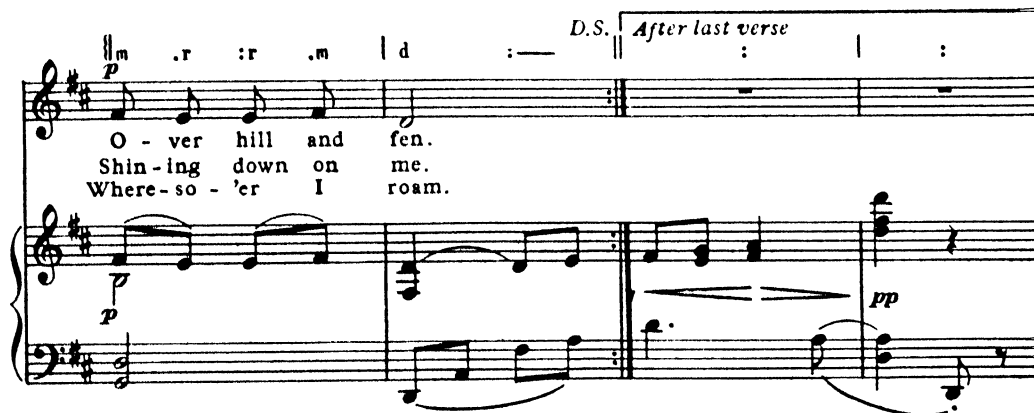
Where have you been? Up hill and down hill
What did you see? Sun light and star - light
Where is your home? Wood land or tilled land



p *D.S.* After last verse

O - ver hill and fen.
Shin - ing down on me.
Where - so - 'er I roam.

p *pp*



Topic No. 84

Animals that Sleep in the Winter

SECTION I: *THE TALK*

WE know that many of our trees like to sleep in the winter-time. They throw down their leaves, and stand silently through the cold days, with bare boughs spreading on every side. Not until the spring comes do they awake and send out their pretty green leaves again.

Some *animals* like to sleep through the winter days too. We know that the little squirrel likes to curl himself up in his nest during the bitter, frosty days. He goes to sleep until a warm spell comes, and then he wakes up to find his nuts and have a feast before he falls asleep again.

Snakes like to sleep the winter away too. They curl up together and sleep soundly. They like to find a hollow tree and hide there. The little black bats that we see in the summer-time hide away for the winter too. They find old caves, or barns, or old hollow trees, and hang themselves upside down to sleep. They cover their bodies with their wings, and there they stay, quiet and safe, until summer comes again.

The frogs also like to sleep in winter. So do the toads. The frogs sleep in the mud at the bottom of the ponds, or hide under moist stones as toads do. What a lot of sleepers there are in the winter-time!

The little dormouse is very sleepy in the winter. He does not like the cold days at all. Nor does the prickly hedgehog. Both of them feel the cold very much, and long to hide themselves away somewhere warm and cosy when the frost comes nipping their noses at night!

When the chilly autumn days come both the hedgehog and the dormouse eat all they can to make themselves nice and fat for the winter-time. The hedgehog feasts on slugs and caterpillars and beetles, and even on a baby mouse or two if he comes across one! The dormouse will sometimes take a nice fat caterpillar, but usually he prefers to eat nuts, or grain, and he likes sweet, juicy berries too.

There is plenty of food about in the autumn, for there are many berries and nuts, and the cornfields are being cut. The dormouse gets very round and fat, so fat that his little summer nest, where he brought up

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his children, shakes with his weight when he climbs into it! The hedgehog too is fat under his coat of sharp spines. He is pleased to have such a strange coat. He knows that no enemy can eat him because he is covered with prickles! He can curl himself up into a tight ball, with head and legs all hidden in prickles. If a dog tries to uncurl him the spines make his mouth bleed, and he leaves the hedgehog in disgust!

• When autumn comes, both the dormouse and the hedgehog look for cosy holes. Perhaps there is a nice hole in the hedge-bank, or maybe under the roots of a big tree. The little creatures know every hole well, for they are always hunting here and there, and love to explore any hole they find. The hedgehog, perhaps, finds a nice roomy hole in the ditch side. He sniffs into it and decides to make it his winter-home. He goes off to hunt for dead leaves and moss. He likes to line his hole and make it cosy. We like blankets for our bed, and so does he!

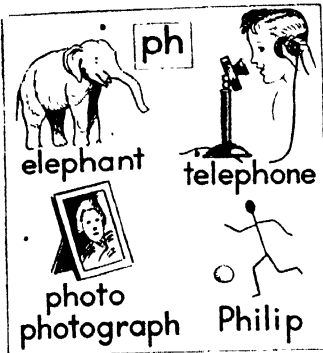
He tucks the moss and the leaves into his hole, then curls up there and goes to sleep. Sometimes, when the weather is mild, he wakes up and takes a stroll round, but he soon goes back to his snug hole again.

The little dormouse, or dozymouse, as he is sometimes called, lines his hole with moss too. He finds a nice place underground somewhere and tucks himself up. He stores up for himself a little larder of food, a nut or two, and perhaps a few grains he has collected. Then, if he wakes up, he has something to nibble! When he wakes up in the springtime and leaves his winter nest for good, he is a very thin little creature. So is the hedgehog, but they soon get fat again.

Hedgehogs and dormice bring up their families in the warm spring and summer-time. The mother hedgehog warns her little prickly babies not to go near enemies, for they cannot roll themselves up as she does. Not until they are a year old can they curl themselves up properly. Their prickles too are soft, not hard like hers. She takes them about with her night after night when they are little, and teaches them what to eat. How pleased they are when they can find slugs and grubs and beetles for themselves! They crunch them up with their sharp little teeth.

The dormice babies are much prettier than the little hedgehogs. They curl up safely in the nest their parents make for them in the hedge-row, little plump brown creatures. They are like tiny mice, and when their mother takes them out with her they often see their cousins, the field-mice, running along the passages through the grass.

Many animals like to sleep through the winter because food is difficult to find. There are plenty of animals, however, who keep wide awake all through the cold days. Who can think of some? Yes, the rabbit, the hare, the weasel, the stoat! All these are awake in the winter-time, though they sometimes find it difficult to get enough food to eat. Perhaps they wish then that, like the little dozymouse and the prickly hedgehog, they too could curl up in a cosy hole, and sleep the cold and hungry days away!



1131



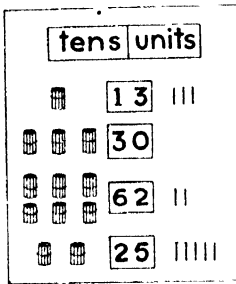
1143



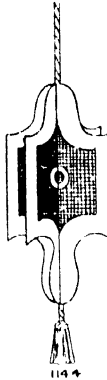
1132



1133



1140



1144



1134



"See me curl into a ball"
said Mr. Prickly Hedge-hog

1135

10 = one ten = ten
20 = two tens = twenty
30 = three tens = thirty
40 = four tens = forty
50 = five tens = fifty
60 = six tens = sixty
70 = seven tens = seventy
80 = eight tens = eighty
90 = nine tens = ninety
100 = ten tens = one hundred

1141



The little dormouse is tawny red:
He makes in winter a nice snug bed,
Away from the daylight, far underground.
His sleep through the winter
is quiet and sound

1136



Hallo Philip, are you there?
Hallo Stephen, I am here.
I like the telephone

1137



1142



I went to bed to cure my cold.
Do you like this photo of me
in bed? I am sure you do

1138



1139

Figs. 1131-1144.

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SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) REMIND the children of how some trees lose their leaves and sleep in the winter. Let them name some trees. Some animals sleep through the winter, squirrel, hedgehog, dormouse, etc. Let the children tell why they sleep.
- (2) Let the children describe the hedgehog, short legs, stumpy tail, a little pig's head, back covered with spines, or prickles. Let them look at the coloured picture and describe the hedgehog in their own words.
- (3) How are the spines useful to the hedgehog ?
- (4) Let them tell about his food, his habits.
- (5) Where he sleeps in the winter.
- (6) Let the children tell all they remember about the squirrel (Topic 29), and where he sleeps in the winter.
- (7) Let them describe the dormouse, his appearance, size, colour, etc.
- (8) His food. His habits. How he gets his name.
- (9) How he prepares for winter.
- (10) Let the children tell about the other mice they know: town mice, country mice, the field-mouse or harvest-mouse, white mice.
- (11) Let them look at the coloured picture. Questions on picture.
- (12) Teach these rhymes:

(1) THE HEDGEHOG

The hedgehog is a little beast
Who likes a quiet wood,
Where he can feed his family
On proper hedgehog food.

He has a funny little snout
That's rather like a pig's,
With which he smells, like us, of course,
But also grunts and digs.

He wears the queerest prickly coat
Instead of hair or fur,
And only has to curl himself
To bristle like a burr.

He does not need to battle with
Or run away from foes,
His coat does all the work for him,
It pricks them on the nose.

EDITH KING.

(2) THE DORMOUSE

A dormouse crept out of his snug little hole,
 It was cosy and warm as could be:
 In the wintry sun he took a short stroll,
 "Oh! it's cold! very cold!" said he;
 "My teeth fairly chatter; my feet, too, are wet;
 And no beetles or slugs do I see;
 So I think I'll sleep a month or so yet,
 At the foot of my old oak-tree."

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the sound of *oo* in *moon, woof, loom, food, goose, school, hoot, moor*. Let the children give words with this sound. Ask them for words that rhyme with *moon, woof, loom*, etc.

(b) Revise the sound of *oo* in *book, good* and *foot*. Let them think of other words that rhyme with these three words.

(c) New combination. Teach *ph* with sound of *f*. Remind the children of two words they have learnt recently, *tough* and *rough*. Let them look at the words on the picture-card Fig. 1131, and read them and tell which letters have the sound of *ph*.

Let them think of boys' names that contain *ph*. Write them on the board for the children, *Stephen, Joseph*.

Get from them by suggestion other words. Write them on the board so that they can see the *ph* because the sound is *f*. The following words are probably in the child's spoken vocabulary: *orphan, hyphen, telegraph, photo, phone, sphere, physic*. Let the children use some of the new words in sentences.

I went to have my *photo* taken. I saw the *elephants* at the Zoo. Birds often sit on *telegraph* wires. *Stephen* is my brother. *Physic* makes you well.

(d) Remind the children that *e* at the end of a word is generally not sounded and it makes the preceding vowel long. Let them think of words containing (1) *-ore, core, shore*, (2) *-are, hare, share*; (3) *-ire, wire, fire*. Print *-ure* on the board. Ask what letter must be added to make it into *cure*. Let them find other words containing *-ure*: *sure, endure, surely, secure*. The *-ere* sound is treated in the same manner as *-are, ire, ore* and *ure*. Get from the children or help them to suggest words containing the phonogram *ere*; for example: *here, interfere, sphere, sincere, severe*.

(2) *Word Recognition*

The following words can only be learnt by spelling. Teach one or two a week: *laugh, cough, dough, though, although*. Remind the children that in *laugh* and *cough* the *gh* sounds like *f*. In *cough* the *u* is silent and the *o* is short.

Teach *dough, though* and *although*, together. Let the children tell

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which letters in them are often silent (*gh*). They are silent in these words too, and the preceding *u* is silent. Let the children sound the remaining letters *dō*, *thō*, *althō*, and then learn the words by spelling.

Frequently show difficult words like these given above on flash cards so that the children learn to recognise them at once.

The following guessing game is sometimes helpful. Pin on the black-board a number of flash cards containing difficult words. (If preferred the words can be written on the board.) One child hides, while another child selects a word on the board to be guessed. The child who is hiding then returns and tries to guess which word was selected. He uses a pointer and says, "Is it *elephant*?" at the same time pointing to the word. The class reply, "No, it is not *elephant*." "Is it *laugh*." "No, it is not *laugh*," and so on until the word is found, then the children clap their hands. Then another child hides. It is most important that the child who is guessing points to the word and names it.

(3) *The Sentence Method*

Let the children give sentences about the hedgehog and the dormouse. Try to get fairly complete stories about each animal from the children. The sentences given can be edited. The children enjoy reading their finished story.

Here are some examples of sentences given by children:

"The hedgehog is like a little pig, but he has stiff prickles on his back and sides. These prickles are called spines. He can roll himself up into a ball," etc.

Tell the children the story of how Phyllis and Stephen tried to photograph their hedgehog. Let the children retell the story.

Show them picture-sentence card No. 167. Let them talk about it. Read them the sentences underneath:

"Sit still, Prickles, we are going to take your photo," said Stephen. "It is sure to be a good photo," cried Phyllis, "I will keep Spot here by me. He must not interfere with Prickles, or Prickles will roll up into a ball."

Teach these sentences in the usual way. Let the children notice the words containing *ph* sounded like *f*: *photo*, *Stephen*, *Phyllis*. Let them also notice the words: *sure*, *here*, *interfere*. It is probably not wise to call attention to the *sh* sound in *sure*, as it will tend to make the children spell it with *sh*. If they remember the *u* is long they will get the right pronunciation. Let each child read these sentences aloud carefully. If they remember the sentences by heart, it is all to the good, as they can use them better for reference.

Tell the children the story of Phyllis and Sophy who liked to talk to each other over the telephone. Let the children act the story. Pretending to speak to each other over the telephone encourages clear speaking. Read them the sentences underneath the picture:

"Hallo, Phyllis, are you going to school today?" "No, I have a cold, Sophy, but I am sure to be better tomorrow."

"I hope your cold will be cured soon. I like to telephone to you. I will ring you up tomorrow."

Teach these sentences in the usual way. Let the children notice the words: *Phyllis*, *Sophy*, *telephone* and the *oo* sound in *soon* and *school*. Let them also notice the new words *sure* and *cured*.

Continue individual work in all the ways suggested. Use the sentence-strips on Sheet 18 (page 1268B) for revision and for tests. Children who can read these strips without the help of the picture-sentence cards will have reached a satisfactory standard.

Write sentences from the new stories on the board for the children to read. Select sentences introducing the new words.

(4) *Word Lists and Spelling*

Let the weaker children especially make word lists for words containing *oo* and *oo* as in Fig. 1132, and one for words containing *ph* sounded like *f* as in Fig. 1133. All the children should make this latter list.

Let the children also group the *-are*, *-ere*, *-ire*, *-ore*, *-ure* words together as in Fig. 1134.

SECTION IV : WRITING AND COMPOSITION

(1) **W**RITING and illustrating some new words: *hedgehog*, *elephant*, *telephone*, *photo*, *sphere*, *secure*.

(2) Sentences for transcription from picture-sentence cards, reading books or writing cards as in Figs. 1135-1138.

(3) Writing word lists will also give the children practice in writing as well as spelling.

(4) Let the children make some sentences of their own about the hedgehog and the dormouse.

(5) Let them write from memory some sentences they have previously copied.

Writing Patterns (Fig. 1139)

Rows of joined *k*'s. Let the children invent some patterns. Some children can use crayon or chalk, and some paint and brushes for their patterns.

SECTION V : NUMBER

(1) **L**ET the children have practice in writing on the board any number dictated by the teacher. Most children should be able to write any number to 100 and point out the units figure and the 10's figure. For individual work let each child have 2 strips of cardboard with Tens and Units or Ones printed on them, as in Fig 1140. On smaller pieces of cardboard let them have numbers printed from 13 to 90. Let them have sticks in bundles of 10 and loose sticks. The child puts

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on his table the Tens and Units cards. Then he chooses a number and places it beneath the Tens and Units as in Fig. 1140 so that the units figures are under the word *Unit*, as in Fig. 1140. To show he knows the value of the number chosen he puts the bundles of 10's on the left-hand side and the loose sticks on the right-hand side of the number as in Fig. 1140.

Fig. 1141 shows a useful wall card both for number and reading.

(2) Let the children work sum cards.

(3) Continue oral work, introducing further work in multiplication and division and simple money sums.

(4) Let them play Christmas-shopping games.

(a) Toys can be drawn on the board and priced as already suggested. Let the children use paper money.

(b) The Grocer's Shop. If possible have a pound of rice and half a pound of rice, etc. Let the children do some weighing. This game will also revise buying things by the *dozen* or buying a *couple* of apples, etc.

(c) The Draper's Shop. Have specimens of different kinds of material grouped under the names of cotton goods, silk, and woollen goods. (This helps to revise Topics 69, 78 and 83.)

Let the children themselves do the grouping and arrange the shop. Remind the children how the shopman measures his goods, with a yard stick and sometimes a yard space measured in brass on the counter. Let the children hold up their arms to show how long they think a yard is. Draw a line a yard long on the blackboard. Let them sell their goods at so much a yard, ribbon at 1*d.* a yard or 2*d.* a yard, etc.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of the hedgehog or the dormouse, or a winter scene.

(2) *Drawing to help Writing and Number* (Fig. 1142)

(a) A hedgehog curled up. A dormouse by his nest.

(b) A hedgehog and her little ones.

(3) *Toy Making*

A hedgehog made from a piece of clay and match-sticks.

(4) *An Ornament for the Christmas-tree*

Use red, or any other coloured paper, 4½ inches by 12 inches. Fold down about ¼ inch from one short end and crease, leaving this space for a paste lap. Fold the other short end to this crease; fold again to the crease. Fold once more to the crease. Cut the ends as shown in Fig. 1143, so that there is a long narrow tab at the bottom and a short broad one at the top. Unfold; decorate each section with a cut-paper shape. Paste the short ends together with the lap left for this purpose.

Bring the middle creases of the 4 sections together as in Fig. 1144. Fasten with a cord pulled through a hole near the top of each section or put a cord through the middle and paste as in Fig. 1144. Bring the lower ends together, slip a cord between them and paste. A cut-paper tassel can be attached to this cord as in Fig. 1144.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

LET the children pretend to telephone each other.

(a) Much of the physical work during December and January can take the form of imitating Christmas toys. These games can be played indoors or out of doors. (a) Being jumping jacks or jacks-in-boxes is an excellent exercise for a few moments. The children stand with feet together and hands at sides. When the teacher pretends to jerk the string, the children jump into the air, throwing their arms out, shoulder high and spreading their feet apart; coming down they assume the original position. The jacks-in-the-boxes stoop low until the teacher "raises the lids of the boxes." Then all jump up and stand erect.

(b) To music the children march like tin soldiers, with elbows stiffly bent, raising legs high at each step. Then they march round with stiff knees like jointed dolls. To music also they imitate the motions of toy aeroplanes running round the room on their toes, arms stretched out, and swaying from side to side while running. They can also hop around the room like rabbits, etc.

(3) *Playground Game*

Guard the Pin. The children form a circle around a child who guards a nine-pin or something that will stand up. The children in the circle try to knock the pin down, using a large rubber ball. The child knocking down the pin takes the place of the one who is guarding it, and the game continues.

(4) *Songs*

(a) "The Dormouse." See music on page 1266.

(b) "Christmas Carol." See music on page 1267.

SECTION VIII: *STORIES*

THE TWO LITTLE FAMILIES

(STORY FOR COLOURED PICTURE)

ONCE upon a time Prickles the hedgehog found a fine hole in the bankside. She did not want it for a winter hole, but for a safe place for her little ones.

She hid her young ones in the hole for some time. They were curious babies, and not at all cuddlesome, for they were prickly, like their mother!

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But the hedgehog loved them very much. She used to peep out of her hole each night and see if it was safe to leave her babies for a little while. She dearly loved a stroll in the ditch. It was so moist and cool there. If she could hear nothing but the owl hooting and the wind in the trees she would go out. But if she thought she heard the scuffle of a rat or the snickering voice of a weasel she stayed with her babies. She knew quite well that the rat and the weasel would love to make a meal of the little hedgehogs.

Not far off, in another cosy nest, built in the hedgerow, lived a dear little family of mice. They were dormice, and there were the two parents, and five tiny baby mice. They all squeezed together in the warm and cosy nest. The rat did not know where they were. The owl would dearly have loved to find them, but the mother dormouse was much too careful. She never left her nest when any enemies were about. She did not want anyone to know where her babies were.

The dormice and the hedgehog often met in the ditch and said good-evening to one another. The dormice were a little afraid of the big prickly hedgehog, but when she told them about her six young ones hidden safely in a hole, they felt that she was a friendly creature. She did not want her own young ones to come to any harm, so perhaps she would not tell any enemy where the young dormice were hidden. The mother dormouse told the hedgehog proudly about her own five babies.

"You must beware of the rat," said the mother hedgehog. "He is a cruel creature and would eat your children and mine too if he could find them!"

"When are you going to bring your little ones out for their first walk?" asked the dormouse.

"Tomorrow night, if it is warm," said the hedgehog, proudly. "You will see us all together."

"We will bring our children out then too," said the mother dormouse. "You will not eat them, hedgehog, will you?"

"No, I promise I won't," said the hedgehog. "I shall be too busy teaching my young ones what to eat to bother about food for myself! I do not often eat anything but beetles, grubs and slugs. I hope it rains tomorrow, because then there will be plenty of slugs about for my babies to eat."

The next night the dormice led their five fat youngsters from the nest. They were tawny-coloured like their parents, the prettiest little things imaginable. They were so excited to leave the nest! Their parents took them to some plantain plants that were full of ripe seeds. The mother dormouse shook the seeding heads and the little mice began to nibble the seeds that fell.

In a few minutes the dormice heard a scuffling noise, and saw the mother hedgehog coming out of her hole in the bankside. Following her were her six small children, all with grey prickles, and little piggy snouts and tiny legs. What a strange little family they looked, not nearly so pretty as the dormouse family! They ran up to one another and soon

the baby dormice and the little hedgehogs were squeaking to one another happily.

The hedgehogs were taught where to look for slugs. They were taught how to snatch up a hurrying beetle and chew it up in their sharp teeth. They were shown where fat caterpillars lived, on plants above their heads. They learnt a great deal that first night, and they were very happy. It was exciting to be out in the big world, and to see and hear and smell so many many new things!

After that the dormice and hedgehogs met one another often. Very soon they were all nearly as big as their parents. They began to go their own ways, but before they did so, their parents called them and spoke solemnly to them.

"Listen well to us, before you go into the world to seek your own fortunes. When you feel a chill in the air, look about for a nice cosy hole somewhere, and line it well with moss. Sleep there for the cold days. You cannot live in the ditches and fields during the winter, for there is little food to be found, and the rats and weasels are hungrier than ever. Hide yourself away then and sleep."

So, when the autumn came, all the young hedgehogs and little dormice found holes for themselves. They lined them well and hurried to them when the frost came to nip their toes. They curled up there, and went to sleep. The little dormice stored up an acorn or two, and a few grains so that if they awoke they could feast a while before they slept again. But the hedgehogs stored up nothing, for their food was beetles, grubs and so on, and these things would not keep. So, if they woke up, they would have to go out hunting in the ditch.

Winter came with frost and snow. But the hedgehogs and dormice did not know it. They saw nothing of the white snow. They felt nothing of the bitter frost. They slept peacefully in their cosy holes.

But when the snow went and the frost disappeared they awoke. The sun warmed their holes. They stretched themselves and went out into the warm spring air.

"We have come alive again!" they squeaked joyfully to one another. "Oh, how lovely it is to see the sun again and to feel the warmth on our backs! How happy we are!"

THE PET HEDGEHOG

(STORY FOR PICTURE-SENTENCE CARD NO. 167)

PHYLLIS and Stephen had a pet hedgehog. They had found him when he was quite a baby, caught in the tennis net in their garden. They had taken him in to Mother and she had given him a dish of bread and milk.

The little hedgehog lived in the garden and grew very tame. He always came for a saucer of bread and milk every night. In the daytime he slept, and the children often knew where he was because he snored!

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He grew big. His soft grey baby-prickles grew long and hard and brown. He was grown-up! But still he kept about the garden and came every night for his saucer of bread and milk. Phyllis never forgot to put it out for him. He was not a very cuddlesome pet, but the children were fond of him.

One day Mother showed them a page in her paper. "Look," she said, "the paper I have every Wednesday is offering prizes to children for photos of their pets. Your pet is a most unusual one, so why don't you try and get a good photo of him? Then you could send it in and maybe Prickles the hedgehog would win a prize for you!"

"Oh, that's a good idea, Mother," cried Phyllis. "Stephen, you get the camera, and I'll go and get Prickles. I think he is asleep under the lilac bush."

Before very long Prickles was standing up on the table, looking rather astonished, and Stephen was pointing his camera at him.

"Sit still, Prickles, we are going to take your photo," said Stephen.

"It is sure to be a good photo," cried Phyllis. "I will keep Spot here by me. He must not interfere with Prickles, or Prickles will roll up into a ball."

Click! went Stephen's camera. The picture was taken, and do you know, it was *such* a good one. The children sent it in to Mother's paper.

And, to their great delight, the photo of Prickles won the first prize. They *were* pleased.

"Prickles, you have won ten whole shillings for us," cried Stephen. "We are going to buy you a new blue saucer for your share of the prize!"

So now Prickles eats his bread and milk from a fine blue saucer, and he is the proudest hedgehog in the whole kingdom!

TELEPHONE TALK

(STORY FOR PICTURE-SENTENCE CARD No. 168)

PHYLLIS and Sophy were very fond of one another. Phyllis lived at one end of the town and Sophy lived at the other, but they met at school each day.

One Saturday Phyllis wanted to ask Sophy to tea with her, but it was pouring with rain and Mother said that Phyllis mustn't go to Sophy's house in the rain, to ask her to tea. Phyllis was so disappointed.

"Don't look so unhappy," said Mother. "If you like, you can use my telephone, and ask Sophy that way. You have often heard me using the telephone, and, if you speak slowly and clearly, Sophy will easily hear what you say and can answer you."

So Phyllis rang up Sophy's house, and asked if she might speak to Sophy. Sophy came to her telephone and heard Phyllis speaking to her. She was so excited.

"Will you come to tea with me today, Sophy?" asked Phyllis, speaking very slowly and clearly, so that Sophy heard every word.

“ Yes, I would love to, Phyllis! ” said Sophy, speaking very clearly too. “ I will come at four o'clock! ”

It was such fun to telephone. After that day the two little girls often used to talk to one another over the telephone. They had all kinds of talks. Here is one:

“ Hallo, Phyllis, are you going to school today ? ”

“ No, I have a cold, Sophy, but I am sure to be better tomorrow.”

“ I hope your cold will be cured soon. I like to telephone to you. I will ring you up tomorrow.”

Another time their telephone talk went like this:

“ Hallo, Sophy! My mother says, will you come to the Zoo with us tomorrow ? ”

“ Oh, Phyllis! How lovely! Yes, I would love to! What time are you going ? ”

“ We are going to start from here at ten o'clock, Sophy, so will you meet us at the bus at ten minutes past ten ? ”

“ Yes, I will, Phyllis. I won't be late. Thank you very much. Good-bye till tomorrow! ”

Would you like to telephone too ? Choose anyone in your class, and telephone to them! One must be at one end of the room and one at the other. You must speak slowly and clearly, but you must not shout. See if you can hear one another nicely on your pretend telephones!

CHRISTMAS CAROL

ENID BLYTON*

CECIL SHARMAN

Like a lullaby

Key F \flat m :- .r ld :r | m :f ls :- |

VOICE

1 Lit - tle Babe up on the hay,
 2 Smiles, a lov - ing word, a kiss,
 3 Then we'll steal out, soft and slow,

PIANO

||m :- .r ld :r | m :f ls :- | s :s ll :l |

Born to us on Christ-mas Day, Hear the lit - tle
 All of us can bring you this, We'll not wake you
 Look - ing back-wards as we go, May you have a

\sharp a :m lr :- | d :d lr :m | r :- .d ld :- ||

song we sing, Take the lit - tle gifts we bring.
 from your sleep, All we want is just a peep.
 hap - py day. Lit - tle Babe up on the hay.

The Teaching of Music

By Marjorie H. Greenfield, L.R.A.M.

Class Singing

IN the first years of school life, music should have an important place in the time-table. If possible a short daily period should be arranged as this gives far more satisfactory results than two or three longer periods.

Little children are usually enthusiastic in their response to music if it is presented to them in the right way. Right choice of music is all-important. Our aim is to give them a rich experience of the joy and beauty of music and to store their memories with songs full of lovely melody and rhythm.

Pitch

A certain number of children, when they first come to school, cannot sing in tune. If they have been in a nursery class these difficulties of pitch may have been overcome to a certain extent, but it is usually one of the first problems that any infant teacher has to face. We should analyse the causes of inability to sing in tune before we attempt to find the remedy.

(1) Some children cannot sing in tune simply because singing is a new experience: they will soon pick it up from the other children.

(2) Many children can sing two or three notes in tune but not a whole song. This shows weak memory for music, and very simple songs with easy, attractive words should be chosen. The song is sung phrase by phrase with the words, each phrase being repeated several times.

(3) Some children are more interested in the words and the rhythm of the song than in the melody. Sometimes sing a familiar nursery rhyme to syllables, Lah, or Tum-ti-tum, so that they may concentrate on the tune.

(4) Inattention and lack of interest are, not infrequently, the cause of untunefulness. It will often be found that a child who sings sometimes on the right notes and sometimes not can be cured by having a solo part to sing. In many songs there are several characters and some of the verses in these songs can be sung as solos (e.g. in song list, "Who killed

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Cock Robin," "The Barnyard Song," and the carol "Whence Comes this Rush of Wings?"")

(5) The children who are really "drones," who growl along on one note and seem unable to leave it, are a more serious problem. These children are quite often very musical—the difficulty is purely muscular. They have not learnt to use their singing voices.

It is noticeable that the children who cannot sing are often also slow and awkward at other occupations needing muscular control—writing, dancing, etc.; this is frequently the case with delicate or overgrown children. We should test them often to see if they can hear correctly. "Did Mary sing that right?" "Does this tune go up or downhill?" etc. Sing "Sit Down" to the notes *Soh, doh*; "Stand up" to *Doh, soh*. Then sing to *La*, and ask one of the "drones" to do what the music tells him. Other similar examples can be invented. "Now go up the stairs" (shown with hands), *Doh, ray, me, fah, soh*, and "Running down the hill," *Soh, fah, me, ray, doh*. The whole class may do these last two with closed eyes, the teacher noticing especially the children who do not sing in tune.

Individual tests should be given as often as possible to all the children and need take only a few moments. Sing "Are you Mary?" Mary must reply, "I am Mary" on the same notes. If she is a good singer you may give the tests on notes such as *Doh, me, lah, soh* or even more difficult intervals. If John is a growler, sing "Are you John?" on one note. If he cannot imitate this correctly try again on a note nearer to the one he sang. After testing several other children go back to John and test him again. These tests are much enjoyed by the children, and help them all to listen carefully and to respond quickly. Sometimes a mistake is made! "Are you Betty?" is sung to Dorothy, and then all the children must sing together "She's not Betty." Follow these tests with short musical phrases, sometimes taken from a song about to be taught. Easy tests will again be given to the "growlers." "Can you sing this, John?" Sing "The sheep says, Baa, Baa"—*Doh, doh, doh, ME, ME*. Every encouragement must be given to the children who are not good at pitching notes. When John sings correctly for the first time it will help him to try hard if the teacher says to the class, "O listen, John can sing now." If the teacher cannot sing she should use some of the children to give the tests for her. A test played on the piano is not so easy to imitate.

The problem of pitch training may also be approached through speech exercises, for singing and speaking are very closely allied. Children have unconsciously been responding to speech inflections since babyhood. We do not speak on a monotone and the children will at once recognise that something is wrong if we ask a question or make an exclamation on one note of our speaking voice. Ask the "growlers" to imitate you when you say little sentences like these: "Oh *please* come," or "Down, down, down" (the voice getting lower on each repetition of the word). If they can do this it proves that they can *hear*

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differences of pitch and use their speaking voices on different notes. The really "tone-deaf" child is very rare indeed.

"Tuning" exercises should frequently be used at the beginning of a lesson. They prevent flat singing and help the children to listen keenly to the sounds that they make. Single notes may be used, sometimes in the middle and sometimes in the upper part of the voice. Single syllables may be used, and those starting with explosive consonants are helpful for accurate pitch and attack: "Pom," "Bounce," etc. The sounds of the sol-fa scale are also useful: "Doh, doh" (high D); "Doh, doh, te" (D, D, C sharp); "Doh, doh, te, te, lah" (D, D, C sharp twice, B).

Formal voice exercises are not really necessary for little children; if they are used at all they must be really interesting. Beauty of tone and correction of faults are best achieved through careful choice of song material.

Songs

When choosing songs to teach, the following points should be remembered.

Compass. Many songs for children are written in too low a key. They should never sing below middle C, and the song should lie, for the most part, in the upper part of the child voice, i.e. from E above middle C to the E above, later to F.

Words. The words should be simple and easy to memorise and must be about things that interest the children. It is better to teach four songs of one verse each than one song with four verses. The words and the tune should be taught together in the first stages of class singing. Later on, when longer songs are learnt, the words may be taught in the English lesson as poetry and then fitted with the tune (e.g. such songs as "Wynken, Blynken and Nod" and "Kingcups" in the song list).

The words should be considered carefully; often very poor words are chosen for children's songs, words which we would never think of teaching as poetry. Even when the tune is good, if the words are poor we should not teach the song. Children do remember the songs they learn when they are young and we might well take as a rule in choosing songs: "Never teach a song which is not worth remembering."

Melody and Rhythm

A very common fault in teaching songs is to play them too slowly. Children's voices are light in quality, their breath capacity limited and their natural speed is faster than that of an adult. Quite often singing a song a little faster or in a higher key will work wonders. Let the children frequently sing their songs without any pianoforte accompaniment, and, with a child to conduct, they will find their own best speed.

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Do not at first choose songs that have wide or difficult intervals. When the children begin to learn more difficult songs, practise any awkward interval softly to the syllable "La" until it can be sung easily. High notes approached by leap are often not sung in tune. Practise the interval in lower keys until it can be sung with ease, then take it gradually up to the key desired or the key above.

Do not sing in succession several songs that are in the same key or have a similar speed or type of rhythm. Attention to these points will make all the difference in the success of a singing class.

Words

"What is singing? It is the making of words more beautiful than they were before by clothing them with music," said the late Harry Plunket Greene. Good tone depends on the way in which the vowels are sung, while the rhythm and life of the song depend on neat and clear articulation of the consonants.

Good habits of speech in song must be taught from the beginning. Bad habits are more difficult to correct later on, and there is always a difficult period when the children lose their teeth and some sounds become difficult to articulate.

Vowels are more important than consonants in sustained and slow songs, and must be given their full length. If the vowels are too short the effect will be jerky and the whole character of the song will be altered and spoiled. Take as an illustration the song "Where Go the Boats?" (see song list). First say the words clearly, making the consonants very emphatic.

DaRK BRown iS THe RiVer, GoLDen iS THe Sand;

IT FLoW s aLoNg FoR eVer, wITH TreeS oN eiTher haND."

Then repeat the words, leaning on the important vowel sounds and slipping the consonants in neatly. Join the words together.

"DARk-brOWn-is-the-river, gOlden-is-the-sAnd,

It-flOWs-along-for-ever-with-trEEs-on-either-hANd."

The difference that this makes is quite evident in speech and much more so in sustained singing. The keynote to the interpretation of this song is a FLOWING river. If the consonants are emphasised at the expense of the vowels the river will bump and not flow!

Be careful not to stress unimportant syllables and words even when they come, as they sometimes do, on an accented note.

The vowel sounds *ee* and *oo* are difficult to sing on high notes. They should be slightly modified to obtain a looser position. Shape the mouth for *i* (as in *it*) and the *oo* sound as in *look*.

Lip consonants need special practice: *p*, *b*, *m*. A favourite diction exercise is "Paper bags (pause) Bang." The upper lip must be used.

S always needs care, it is apt to be obtrusive, e.g. in the word "Christmas." When several consonants come together, the one that is next to the vowel sound is the most important. Consonants are always inter-

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ruptions of tone, and we must therefore get on to the next vowel sound as quickly as possible.

It is good practice for diction to whisper the words of a song, for if the words are to be heard at the far end of a room the consonants must be well articulated.

Phrasing

Good phrasing is one of the most important things to learn in music. In singing the breath must be taken before a new phrase is sung, never in the middle of a musical phrase. Little children cannot sing a long phrase but through carefully chosen music their breath capacity will increase; we will choose songs at first with short phrases, gradually introducing longer ones.

In the song already mentioned ("Where Go the Boats?") we could, in speech, take a breath() after the word "river":

"Dark brown is the river, Golden is the sand."

But in this song the melody is rising, and the top of the melody curve comes on the following word, "Golden." It is therefore necessary to sing the whole musical phrase:

"Dark brown is the river, golden is the sand"

in one breath. Five-year-olds could not be expected to do this, but seven-year-olds should be able to do so.

Choice of Songs

There is now plenty of good song material available for children, and the syllabus should be varied.

The traditional nursery rhymes should of course be taught; they are in fact models of what children's songs should be—short, interesting and tuneful. Finger plays are enjoyed by little children, and songs about animals and birds are always popular. There are also many songs about the beauties of Nature, flowers and trees, rivers and stars, the coming of the seasons, etc. We can thus link the singing class with the nature lesson. Story songs, humorous songs, songs with an imaginative idea, hymns and Christmas carols provide plenty of variety in the syllabus.

In every class there are some children who are more musical than the others and we must include songs for all tastes. Every term we should teach two or three songs that are more difficult than the children have had before, songs that need to be worked at. No progress will be made if the children only sing very easy songs.

Children enjoy conducting their own songs. Nearly every percussion band has its own little conductors, and it is surprising that so few teachers have realised that it is easier to conduct songs than to lead a band. The correct conductor's beat need not be used at first. Ask the children all to show with their hands "how the music goes," and then choose a child to conduct. A lullaby will be conducted with a gentle rocking movement of the hands; a dance tune will need more

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definite movement. Soft passages will be shown by small movements, loud passages will need larger arm movements.

When the teacher is accompanying the class at the piano it is a real help to have a child conductor, as it prevents inattention. The children love to feel that they can do some of the interpretation themselves, and to discuss the ways in which the conductor can get different effects, help them with a difficult entry, for example, or stop them all at exactly the right moment at the end of a song.

It is not possible here to give a comprehensive list of songs, but the following list provides examples of reliable collections which are worth teaching.

SONG LIST

A, very easy. B, easy. C, more difficult. Most of the songs in the collections marked (U) may well be sung without any pianoforte accompaniment.

Song Books

- A. "New Nursery Jingles." E. Barnard (Curwen Edition 8684). U.
- A. "Jingle Songs." Y. Adair (Boosey & Hawkes). U.
- A-B. "Sixty Songs for Little Children." (Oxford University Press.) U.
- B-C. "A Second Sixty Songs for Little Children." (Oxford University Press.)
- A. "Echo and Refrain Songs." E. Barnard (Stainer & Bell). U.
- A. "Fingers and Thumbs." A. Elliot (Stainer & Bell). U.
- B. "Animal Songs." Ann Driver (Oxford University Press).
- A-B. "Song Time." Dearmer and Shaw (Curwen Edition 8606).
- A-B. "Seventeen Nursery Songs from the Appalachian Mountains." (Novello, Book 340, also singly.)

These songs are variants of English songs collected from descendants of English settlers in America. "Who killed Cock Robin?" is one that gives opportunities for solo verses. U.

A-C. "Children's Singsong from Sweden." Tegner (Augener, Books I and II).

A-C. "Nursery Rhymes from London Town." Farjeon (Oxford University Press, four books). Nos. I and IV are the most useful for young children.

A-C. "Chiddlewinks." Alec Rowley (Curwen Edition 8652).

A-B. "Children Praising." Hymns and Carols (Oxford University Press).

A-B. "Seven Christmas Carols for Little Children." (Curwen Edition 71870.)

A-B. "Seven More Christmas Carols for Little Children." (Curwen Edition 71949.)

Single Songs

- A. "My Mouse." M. Anderson (Cramer).
- B. "Jig Jog." P. Edmonds (Augener).
- B. "Humpty Dumpty and Shoo Shaggie." Hugh S. Robertson (Curwen Edition 72176).
- B. "The Cow." Dunhill (Edward Arnold).
- B. "There was a Pig went out to Dig." Folksong (Cramer).
- B. "Growing in the Vale." (Year Book Press, c/o A. & C. Black.)
- B. "Mix a Pancake." (Year Book Press, c/o A. & C. Black.)
- B. "Four Czech Folk-songs." (Curwen Edition 72156.)
- B. "Colours" and C. "Dabchicks" Lullaby. Harry Brook (Curwen Edition 72029).
- B. "New Songs for Old." Ann Driver (Oxford University Press, No. 2. The Blackbird. No. 3. Kingcups and Fruit Song).
- C. "Wynken, Blynken and Nod." Houston Macdonald (Novello's School Songs, No. 402).
- C. "Where Go, the Boats?" Houston Macdonald (Novello's School Songs, No. 381).

Cumulative songs are always great favourites. See also "The House that Jack Built" in *Song Time* and "Twelve Days of Christmas" in the same collection; and "Barnyard Song" in *A Second Sixty Songs for Little Children* (Oxford University Press).

To read: *Music Making* by Marjorie G. Davies (University of London Press). A helpful book on teaching songs, etc.

The Percussion Band from 5 to 7 Years

By Yvonne Adair

THERE is a tremendous sense of achievement in playing a drum or a tambourine. The instantaneous appeal which the percussion band makes to the children causes it to be an excellent medium for developing a feeling for rhythm.

The percussion band demands control and concentration; it gives a sense of responsibility, of leadership and encourages initiative, especially in conducting. It is also splendid team-work. From a musical point of view, it develops the feeling (*a*) for the regular pulse or beat, which is the foundation of rhythm and without which music is lifeless; (*b*) for phrase, without which music is meaningless; (*c*) for pitch (to a certain extent); (*d*) for accent and time. In the later stages, it is a definite aid to sight-reading. Through the band, the children can get to know a great deal of music which they may never be able to perform in any other way.

Instruments and Proportion

In the Preliminary Stage, only drums, tambourines and triangles are necessary. From Stage I onwards, cymbals and occasionally castanets are used. A pair of Indian bells, a solo triangle and a solo cymbal played with a padded stick are sometimes required. In addition to these instruments, each member of the band should have a conducting stick which he will retain throughout all the stages.

It is difficult to state a definite proportion because it depends on the quality of the instruments. If drums of good quality are used, the following should be about right for a class of forty children:

- 20 triangles + 4 extra ones to take the place of cymbals (i.e. in the Preliminary Stage and in subsequent stages for pieces scored only for drums, tambourines and triangles).
- 4 pairs of cymbals—when these are used at all (see above).
- 4 drums.
- 12 tambourines.

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How to Play the Instruments

It is essential that all the children should learn to play the instruments in turn. In order to avoid having to teach a new group each time, the whole class in a body should practise in the following manner:

The Tambourine

All the children hold the right hand out, palm facing to the left to represent the tambourine. The hand should be held quite still and the palm tapped lightly with the finger-tips of the left hand. Beginners are apt to move both hands in playing this instrument with the result that the metal discs jangle unnecessarily. The tambourine group then plays on the real instrument while the remainder of the class continues to play in the palm of the hand.

The tambourine can be held in the left hand and played with the right. The thing to remember is that a better "togetherness" will be achieved if all the players use the same hand at the same time.

The Drum

At first, the children learn to play with the right hand only. The whole class, using the conducting stick as a drumstick, should practise the correct hold, i.e. between the thumb and the middle joint of the first finger, the remaining fingers curling lightly round the stick, which should protrude about $1\frac{1}{2}$ inches at the little finger end of the hand. The left hand, held out palm up to represent the drum, should be hit with a sharp movement of the stick, the tip bouncing back like a little ball. When the real drummers take up their instruments, the webbing or strap should be slung over the left shoulder and under the right arm, so that the drum hangs at an angle just below the waist. A better plan is to have a proper drum-stand. This ensures that the drum always remains at the correct angle.

The whole class should practise the left-hand hold in a similar manner and drum into the palm of the right hand. The stick should be held with the palm up and grasped between the thumb and first two fingers; in order to keep it horizontal, it should rest on the first joint of the ring finger which, with the little finger, is folded under it.

Both sticks should be used as soon as possible, playing alternately—never together—and beginning with either the right or the left so that all the drummers are using the same hand at the same moment.

The Triangle

Most dealers now stock holders, from which the triangle is suspended. The best kind is that which has the two loop-holes side by side. The triangle then hangs in line with the arm, and the open end should point towards the elbow. This makes it possible to hit the triangle on the outside—a much easier way of playing than on the base. The beater should be held very loosely.

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The Cymbals

The cymbals are played in several ways. For pulse and pattern-playing, it is better to tap one cymbal—held horizontally—with the conducting stick. This gives a clear-cut sound that can range from *ff* to *pp*.

The cymbals can be clashed for specially loud accents. They are then held vertically, the loop being grasped between the first finger and thumb, the remaining fingers curling round the loop. One hand should be raised in anticipation, and the clash occur when the hands change places and the cymbals meet in the middle.

The cymbals can also be played on the edge. They should be held as for the clash, but with the hands almost level, and one cymbal tapped near the lower edge with the edge of the other.

The Castanets

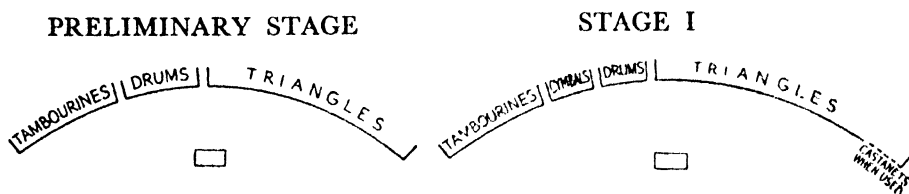
Castanets are difficult to control. The double click which they produce when merely shaken tends to obscure the pulse or the pattern. This can be avoided either by removing one flap or pressing the first finger firmly on the knot which ties them together, thereby immobilising the upper flap. The easiest way to play them is to hit them against the palm of the “other” hand.

The Indian Bells

Indian bells are very small, resonant cymbals. They should be held at right angles to each other—the tips of the thumb and first finger gripping the string very close to the disc—and played rim to rim.

Formation

The children should sit in groups sufficiently separated so that the conductor can easily pick out each group. A semicircular formation is the best, so that, by looking straight ahead, each player can see the conductor without having to turn his head.



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The Lesson

Each lesson, however short, should include games and exercises for instrumental practice, listening and quick response, conducting practice, together with songs and pieces for musical interpretation. As this work demands a great deal of concentration, a twenty-minute period is usually quite long enough for the younger children. This can be extended to half an hour for the older ones.

PRELIMINARY STAGE

THE aim is to teach the children to listen (which is an activity in itself) and to develop the feeling for regular pulse and for phrase. The response should be quite unconscious on the part of the children; there should be no explanation either of pulse or phrase.

Exercises

A certain amount of instrumental practice should be carried out at each lesson on the lines mentioned above. The teacher has to spend most of the time among the children, helping and correcting faulty holds. Much of this is best done without any music at all.

Games for listening and quick response can include exercises for contrast of pitch and of tone; for responding quickly as each group in turn is called upon to play; for playing and stopping with the music, etc., etc.

With regard to conducting practice, children of five years find the metrical beat very hard to do and it is better for them to use a temporary movement such as the "knock" beat which shows each pulse very clearly. The movement is like that of knocking on a door—a slight, sharp forward movement with an instantaneous rebound. The children should practise it with their conducting sticks knocking against the palm of the left hand held up to represent the "door." This prevents the knock from getting too big. They can then knock without the help of the left hand, but pretend it is still there to keep the beat small. This temporary or "knock" beat does help with the proper metrical conducting later on.

Music for the Exercises

It is best to use music entirely in pulse notes for the first few lessons, i.e. a walking tune. Exercises in pulse notes will be found in any collection of Rhythmic Exercises such as *Music for Rhythmic Movement*, C. Lindford Holgate (Paxton).

After a few lessons, the children can be tested with a tune that has a bass in pulse notes. They will already have got the "feel" for pulse-playing in the first few lessons, and if the bass is clearly played, they ought not to have any difficulty in feeling and playing the pulses, especially if tunes in quick 6/8 time are chosen. Teachers will find many examples in their collections of Nursery Rhymes and traditional melodies.

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Songs for Musical Interpretation

Songs are used at this stage as the words help the children to feel the phrase-lengths. Very young children find it difficult to sing and play at the same time. It is better for them to sing first and then repeat the tune for playing only. The words will still be a guide, for the children will be singing them "inside." Like the first music played for exercises, the first songs should be in pulse notes with the exception of the long note which marks the end of each phrase. A useful book is *Jingle Songs*, Y. Adair (Hawkes). Part I consists of question and answer songs in which the phrases balance each other. At first, the songs contain two phrases only—a question and an answer. The children soon learn to play them in two groups. Tambourines should then join with the drums and form only one group, which should be answered by the triangles, or *vice versa*.

In mentioning music for exercises, it was recommended that children should not keep too long to music in pulse notes only. This applies to songs also. After teaching a few in pulse notes, the best kind to use are those in 6/8 time which have a good pulse bass, but which have clearly-defined phrase-lengths. Much material will be found in Part II of *Jingle Songs*, already mentioned, and in *Band Time*, Susan Pollock (Boosey), which consists of traditional Nursery Rhymes harmonised in such a way as to make it easy for the children to feel the pulse. Suggestions as to how to teach these songs are given in each book.

It may be well here to emphasise the question of tone amount, which is so often neglected. If the children aim at giving a musical interpretation—as they should—they must show variety of tone in their playing. Tone is an integral part of rhythm and helps to make a performance live. At first, only contrasts such as *f* and *p* will be expected from the children. By degrees, they must learn to grade the amount of tone so that they can manage *crescendos* and *diminuendos*. In short, they must observe the tone marks indicated in the music and, from the first, associate the proper amount of tone with the various entries concerned.

Another book of interest is *Twice Twelve*, Marion Anderson (Cramer), which also contains Nursery Rhymes harmonised for pulse response. These can also be used for Movement. They are not scored for Band, but that can easily be done by the teacher, who should also add her own tone marks.

STAGE I

THE children should by now be able to listen and respond quickly and should have a strong feeling for pulse and phrase. So far, the response has been unconscious. Now the conscious feeling for pulse and phrase should be developed still farther, together with the feeling for accent and time. Pieces and occasional songs for pattern-playing, both by ear and from notation, should take the place of pulse-playing. At this stage, the children must understand what they are doing if they are to work intelligently. This entails explanations of pulse, phrase, accent pattern, etc.

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Explanation of Pulse

This is easily understood if the pulse is compared to the tick of a clock. So far, the children have been playing the "ticks" of the music. In music, these "ticks" are called pulses. Just as clocks and watches tick at different speeds, music can also have a quick, slow or medium pulse. Tunes such as "Johnny See-saw" (slow pulse), "Simple Simon" (medium) and "Soldier, Soldier" (quick)—all from *Song Time* (Curwen)—should be played with the children responding accordingly.

Explanation of Phrase

No difficulty should be experienced here either, if clear examples are chosen. The music can be compared to a journey in the train or bus, which travels along from station (cadence) to station. The children should listen to an example and raise an arm when they think the music has come to a "station." The music that comes between the "stations" is called a phrase. The class can then analyse the number of phrases in a tune and play, using a different group or combination of groups for each phrase. Suitable tunes for phrase exercises are the following—"I had a Little Husband" (2); "Sing a Song of Sixpence" and "Wee Willie Winkie" (4); "Crosspatch" (3); "I Delighted Am with Me" (5); and many others from *Song Time*.

The explanation of accent and two-, three- and four-time should follow, and exercises for pulse, phrase and accent be continued.

Conducting

The proper metrical beat should now take the place of the "knock." The conductor's beat moves in the same direction as the movement, which is generally known as "beating time"—that is, Down-Up for two-time; Down-Out-Up for three-time; and Down-In-Out-Up for four-time. But if conducting is to have any life, the stick should rebound from one beat to the next and keep moving smoothly. In addition, the exact moment at which the beat is due is indicated by a tiny "flick" induced by a very slight click of the wrist.

Children have great aptitude for conducting so long as the teacher is able to show them how to do it in the first place, for they learn by imitation. This is probably the best way of helping them to feel music as a whole, and as such it forms a most important part of band work. To be of real benefit, it is essential for the whole class to practise at every lesson. Unless the teacher is prepared to look upon conducting in this light, it is better for the children not to do it at all, as no musical advantage whatsoever can be gained by appointing a conductor without sufficient previous experience. The result is inevitably mechanical and meaningless, although it may be accurate enough so far as beating goes. Until the movement has become subconscious, it is impossible to give proper attention to the interpretation of a piece. It follows therefore that the class as a whole must have much regular practice.

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Further exercises for pulse, phrase, accent, conducting, etc., etc., will be found in *Music Through the Percussion Band*, Y. Adair (Boosey & Hawkes).

Pieces and Occasional Songs for Musical Interpretation

It is best to begin with short pieces that have words to fit the pattern. The patter of the syllables helps the children to grasp the pattern. They quite understand what they have to do if they are told to play "every word and every bit of word." These pieces are usually memorised and played in phrase-lengths which the children can analyse themselves.

Songs can be used too, but there is danger here that the children will not introduce sufficient tone-variety in their playing if they sing as well. There is not much range of tone in a young child's voice. Indeed it would be fatal for tone quality if children were made to sing loudly. If songs are used, they should be sung first without percussion and then repeated for playing with the necessary contrasts of tone.

At first, the children play the pattern throughout. By degrees they learn to play either the pulse or the accent or the pattern of the treble or even the bass. The following books of pieces and songs include pattern-playing, and contain suggestions for teaching:

Ducks & Drakes (easy), Y. Adair (Boosey).

My Maid Mary (easy), L. de Rusette (J. Williams).

Clipperty Clop (easy and mod. diff.), K. Blocksidge (Cramer).

The Ark (easy and mod. diff.), K. Blocksidge (J. Williams).

A Little Anthology of Folk Tunes (easy and mod. diff.), Y. Adair (Boosey).

The Introduction of Notation

The visual work should be carried on side by side with the aural work already mentioned. It is as well not to start the former too soon. There is such a lot for the children to learn at this stage, and to present everything all at once would be a mistake. When the children fully understand what is meant by pulse, phrase and accent; when they have overcome the initial difficulties of metrical conducting; when they have got used to pattern-playing by ear and begun to apply their conducting to their pieces, then they can begin to read from notation. The French time-names, if they are used correctly, can help a great deal. With infants, it is as well to use easy note-values only, such as crotchets, minims, quavers, etc., and the crotchet rest.

Reading Practice for Blackboard Exercises

The class should play at sight short patterns written on the board. The children should be given a great deal of practice in singing the time-names or "taa-ing," as they first clap and then play the pattern. They always forget to "taa" as they play—but the teacher should insist that they do so, for it makes all the difference to the sight-reading. Eventually they will "taa" to themselves, but until that happy day

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they must have a great deal of practice in "taa-ing" out loud. It is a good plan to clap and play (and, of course, "taa") these patterns without any music, otherwise the children will follow the tune by ear rather than play what the eye sees.

Pieces Read from Charts

As soon as the children can play an easy pattern from the blackboard, they can play a short piece containing the same note-values. They should read from a large chart on which the attention of the whole class can be focused. The children should apply the Reading Practice to the chart, "taa-ing" and clapping the note-values, and again "taa-ing" and playing them before they hear the music. They should also play with the amount of tone indicated in the chart, thus following the same principle as in the aural work in which they memorise the different entries together with the corresponding tone amount.

Teachers are recommended to use the charts of the Reading Series published by Boosey & Hawkes. Children in the Infant School can well play Sets 1, 2 and 3 from Reading Series I. Sets 1 and 2 each contain six folk tunes, and Set 3 contains four. Tunes singled out for conducting should be memorised first.

It will be seen from the above that the work consists at this stage of an aural *and* a visual approach to music. In the first case, the children hear the music first and then learn the scoring entirely by rote; in the second, they read the note-values and the tone first—i.e. the scoring—and hear the music only after they have read the durations correctly. In other words, the eye must be trained to play what it sees. In no other way can we ensure that the reading of notation will become fluent and independent.

Teachers will find all this work, including conducting, discussed in greater detail in *Music Through the Percussion Band* already mentioned above. Whether they penetrate farther into the subject or not, the main thing to remember is that whether the children are playing pieces learnt by rote or from notation, the performance should be as musical as possible, with much variety of tone and colour.

In the beginning, it is the actual percussion which appeals to the children; in the end, it is the music itself which makes its appeal through the medium of percussion. As the children develop, the enjoyment grows, but it changes from the mere joy of "percussing" to the greater joy of sharing in the performance of music. And this, when all is said and done, should be the main purpose of all percussion band work.

Eurhythmic Activities and Simple Dances

By J. Murray MacBain

WE are teaching to-day a changing child in a rapidly changing world—a world of noise and much confusion. Environment, tastes, habits, ways of thinking, opportunities—all have undergone change in recent years. Music and other good things may be turned on like gas or water, often listened to seriously, but sometimes used as a mere background of pleasant sound for less inspired activities. The cinema, too, with its spectacular appeal to eye and ear, is a powerful influence with which we must reckon in the life of the child, while all kinds of mechanisation surround him from babyhood upwards. How does he sort it all out? Is he bewildered, amused, interested?

Having made these necessary recognitions, we shall see, however, that, beyond all the artificial, superimposed influences, the child's fundamental sense of rhythm—seen in his love of movement and repetition—still dominates, urges and controls, and that according as the teacher neglects it or gives it considered outlet for growth, so will be his rate of development and maturation. In this outlet, for both directed and undirected activities it is best to work with Nature.

The Child's Natural Endowments

Among natural endowments the child has:

- (1) A Body, capable of gradual control and expressive movement in perfect poetry of motion, but which, through faulty habits and experience, may lack the necessary co-ordination with mind and imagination.
- (2) A Voice, with which to sing, express and interpret.
- (3) An Ear—one of the most important doors to the mind—through which may ultimately come the awakening of spiritual consciousness.
- (4) Mind—which includes awareness, feeling, memory, imagination—seen in play activities (the young form of work), in making contacts with life itself, in observation, imitation and interpretation.

Let us see how we can utilise all four channels in a series of rhythmic experiences in music, at first free and undirected, later, directed and

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purposeful. The first stage is concerned with individual growth and development; the second makes adjustment to the rhythm of the group, the team or the community. Our task in early stages, therefore, is concerned with:

- (1) Developing individuality and free expression.
- (2) Making adjustments to the group in concerted or *ensemble* work, while still maintaining diversity within a unity.

Rhyme and Rhythm

From earliest days the baby loves rhyme and rhythm, from the rocking lullaby—probably the first song he hears—to nonsense jingles and nursery rhymes with their images and music, fantasy and repetitive form. From delight in these verbal rhythms, it is but a step to express them in movement and song, stepping together in line, circle or group. Here are a few favourites, with suggested formation and movement:

Nursery Rhymes: Formation and “Stepping”

(a) “Baa, Baa, Black Sheep”: Circle formation (single file). Stepping to right the long and short sounds in each phrase—known at a later stage as crotchets (one-beat note, time-name “taa”) and quavers (half-beat note, time-name “taa-tai”). At the end of the second phrase (half of the melody) the children reverse direction. The “longs” and “shorts” may be clapped first to show pattern of each line.

(b) “Hickory, Dickory, Dock”: Circle formation facing centre. One child stands in centre as the “clock.” All move seven tiny steps to centre, pretend with fingers to run up clock. The “clock” child then strikes “one” (hands held high), fingers all run down, seven tiny steps backwards to places. Tune repeated while each two children alternately run round each other (two lines of rhyme), then both children strike “one” with hands held high facing each other, then together run round each other (“as small as a mouse”) for the last two lines.

(c) “Three Blind Mice”: Scattered formation. All pretend to be blind or blindfolded and grope in three slow steps, arms outstretched as if feeling the way. At “See how they run,” all run (not too quickly, as climax has still to come). Farmer’s wife—previously chosen child—then dashes in and pretends to cut off tails while all children gallop round as if being chased. On the word “life” all stop suddenly and finish with three last “groping” steps on “Three blind mice.”

(d) “Hush-a-bye, Baby, on the Tree-top”: Circle formation. Imaginary tree in centre with overhanging branches and “tree-baby” cradled in a fork. Each child takes hold of imaginary branch and swings downwards and upwards (two beats in a bar) while singing. At word “breaks” children mime fall of baby, who is then picked up, hushed and rocked to sleep with swaying movements, while whole tune is played again, the children humming the melody.

Many other rhymes lend themselves admirably to similar rhythmic movement and mime. “Hot Cross Buns”—stepping and clapping

EURHYTHMIC ACTIVITIES AND SIMPLE DANCES

the "longs" and "shorts" or pretending to be little muffin-men with a bell; "Oranges and Lemons"—in groups for bell-pulling; "Cock-a-doodle-doo"—with farmyard imitations and miming of words; "See-saw, Marjory Daw"—with appropriate see-sawing movements; "Lavender's Blue"—with a vigorous middle section in "Call up your men, diddle-diddle, set them to work," and a stately walk together and curtsy for the little king and queen; "Simple Simon"—with miming movements; and "Ride-a-Cock-Horse"—where all go galloping merrily round the hall.

Rhythmic Interpretation Studies

Other adventures in rhythmic interpretation are here suggested:

(1) Forming circles to numbers given (all multiples of two). The children skip anywhere in the hall to music in 6/8 time ("Hunting the Hare," "Lilliburlero," "Come, Lasses and Lads," or other favourite). When "Two" is called by the teacher each child takes nearest partner by both hands, and circles round her (or him) in skipping steps. When "Four" is called, each "two" joins the nearest "two" and dance round together in a "four" group; and so on in multiples—eight, sixteen—until all children dance in one large circle.

(2) "Quick-change" movements—running, skipping, walking, polka steps (count "one-and-two"), swinging, etc., according to music played. Free formation, circle or line.

(3) Eight or sixteen steps in rhythmic imitation of music played. Music first played—one phrase—and immediately interpreted without break, while the piano is silent, in stepping (or flying)—giants, fairies, elephants, elves, gnomes, butterflies, etc.

(4) Finding accents and beats in a bar of music— $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ times. Clapping or tapping to music played, then beating time with both arms— $\frac{2}{4}$ time, down, up; $\frac{3}{4}$ time, down, sideways stretch, up; $\frac{4}{4}$ time, down, arms crossed in front of chest, sideways stretch, up.

(5) Beat a bar, clap a bar, step a bar, rest a bar—to march music played (eight or sixteen bars) in $\frac{4}{4}$ time.

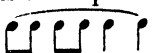
(6) Clap four beats (time [tempo] first given in one bar by the teacher), think four beats, clap one. (Test of memory and pace—the last "one" is seldom unanimous, as children tend to accelerate.)

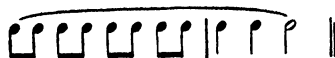
(7) Pitch exercise. As the pitch of music played or sung by teacher (one note at a time—quavers) *ascends*, children's hands perform upward movement, flutter downwards for music *descending* in pitch. (Try short passages of each to train in alertness.) Alternatively, children could run *forward* for ascending pitch, *backwards* for descending.

(8) Rhythmic group work. Three groups, each arranged in small circles—A, B, C. While music is played in $\frac{4}{4}$ time, A group walks crotchets (one-beat notes), B runs quavers (half-beat notes), C interprets minims (2-beat notes) in "step and bend knee" movements. When $\frac{6}{8}$ time music is suddenly played at end of a later phrase, all skip round—each following group leader—and change circle places, i.e. A

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goes to B's place, B to C's and C to A's. Music in $\frac{4}{4}$ time is then resumed and stepping of note-values changed accordingly. When $\frac{6}{8}$ time (skipping) music is again played, all change places again so as to experience the third kind of note and stepping. To help the younger children in spacing, a large crotchet, quaver and minim may be chalked on the floor, each inside a circle.

(9) Making up sound "patterns." At first one-bar patterns, crotchets and quavers only—clapping, stepping, writing on black-board, such as  ||, later, two-bar patterns such as :



(10) Tapping rhythms or patterns by the teacher of well-known melodies—children to listen (concentrate) and guess name of tunes. Nursery rhymes may be used at first, more or less contrasting in pattern.

(11) Quick-response and change. March music played such as "John Peel" or other "four-square" tune. On word "change" (spoken on last crotchet of a bar) children perform any pre-arranged movement suggested, such as:

(a) walking two bars backward (in eight steps—ninth step must therefore be forward, unless "change" is again called);

(b) stand still and count silently for two bars (piano also silent) before resuming marching forward (children often accelerate in momentary excitement);

(c) walk round partner (holding hands) for two bars (eight steps); on word "change" again, reverse movement;

(d) take a flying leap forward;

(e) lie down for two bars' rest, but spring up immediately to march forward again on first beat of next bar.

Phrasing Exercise

To music played consisting mostly of two-bar phrases where same pattern is repeated, for example:



Here the children, hands linked in line formation, with a leader, move progressively forward in one direction, at the same time stepping the note-values as indicated above—to the end of the phrase. At the beginning of the next phrase all turn sharply in a different direction, headed by leader, and step again to the end of the phrase.

Alternatively, two groups may do the stepping, each in turn "conducted" by a child who indicates direction.

EURHYTHMIC ACTIVITIES AND SIMPLE DANCES

Imitation of Occupational and Play Movements

In (a) Chopping (quick $2/4$ time music), (b) tree-felling, (c) sawing wood, (d) hammering on an anvil (Brahms's "Blacksmith" good pattern music for this), (e) swinging and catching (ball movements to waltz time—quick $3/4$ time such as Waltz from Delibes' "Coppelia"), (f) pushing and pulling, harvesting or cutting hay—cutting with scythe, binding, tossing into cart, as in old-time movements (Schumann's "Reapers' Song" from *Album for the Young* very suitable).

Imitation of Transport or Travel Movements

. Imitating train moving out of station and gradually gathering speed. Aeroplane movements—flying with both arms outstretched, dainty stepping (music in $3/4$ time), wheeling, dipping, "taxi-ing," landing passengers carefully. Pretending to steer motor-bus or bicycle in and out of traffic—no bumping. Large hall space required for this so that children do not collide—traffic signals and stops may be introduced, also policeman.

Imaginative Exercises

(a) Gathering flowers in a garden or meadow—stooping to pick, holding them up to admire and smell—placing them in basket—stepping to another part of the meadow.

(b) Butterflies flying—poising on flower in sunshine, wings outstretched, folding wings, opening again, long flight.

(c) Assuming an attitude or character or pose when the music suddenly ceases, according to character of music played—grave or gay, or other variation. ("Statues"—name suggested by children for this game.)

Relaxation Exercises

Relaxation exercises of the body after every group of movements are necessary—at first whole body recumbent, every muscle loose, and later the head, arms, hands, fingers may be relaxed separately; for example—standing position, let head drop, left arm drop loosely, then right arm, relax left leg (bent position), relax right leg, sit on heels, roll over on floor—entire body loose and easy.

Aims and an Ideal

In all these exercises the children are gradually gaining control, co-ordination and balance of mind and body through musical experiences provided by music of a strongly rhythmic and melodic character. They are also unconsciously being exercised in the *use of space* and gradually in judgment between *energy, time and space*, beginning at first with big unrestricted movements when the basal muscles are brought into play. Music is *in* the child—not on a blackboard or sheet of paper.

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The child can *be* a minim, a crotchet, a quaver, a phrase. The ancient Greeks thought clearly, uttered eloquently, moved beautifully. It is still an ideal to-day, and it is in the vitalising happiness which comes through rhythmic song and movement that, in the infant school, or kindergarten, foundations toward such an ideal may be well and truly laid.

Six Little Dances for Young Children

By J. Murray MacBain

I: A ROUND DANCE

Circle Formation. For any number of children.

Dancing Step

Step, hop. Tune: "Pop Goes the Weasel" (counting two in a bar).

1st Figure

First six bars—step, hop to left, joining hands, bow.

Seventh and eighth bars—face centre, clap hands three times.

Second eight bars—repeat whole in the reverse direction.

2nd Figure

First repetition of tune:

Four steps to centre, and four back.

Clap hands once to left (on first beat of the bar), once to right (on third beat of the bar), three in front, at different rising levels (low, middle, high).

Repeat whole, stepping backwards four steps, then forwards.

3rd Figure

Second repetition of tune:

Repetition of first figure.

Slow down—short curtesy bob at end.

II: PARTNER'S DANCE

Dancing Step

Swing step, one leg in front of other, alternately.

(A) { First two bars—swing step four times, with partner's nearest hands joining, and free arm swinging to correspond with foot movement.

(A) { Third and Fourth bars—one swing step, face partner, and swing hands up and down.

(A) { Repeat in reverse direction.

TWO YEARS IN THE INFANT SCHOOL

- (BB) { Second half of melody:
Turn away from partner, swinging alone, making a circle outwards, with arms swinging freely; repeat in reverse direction until face partner again.
- (A) Repeat first part (AA) for third figure.

III: DUTCH DANCE

Solo Dance

Tune: "O Where Has My Little Dog Gone?" (counting two "swinging" beats in a bar).

- (A) { First two bars—hands on hips, stamp with left foot (first beat of bar), brush the right foot forwards from behind and bring to rest on heel (second beat of bar). Repeat with right foot.
Repeat these two movements once.
Fifth and sixth bars—step with left foot, curtsy with right foot behind, step with right foot, curtsy with left foot behind.
Seventh bar—stamp left foot, bringing right foot up in front; stamp right foot, bringing left foot up in front, with arms bent, palms facing forward.
Eighth bar—bring feet together and arms down.

Second half of tune:

- (B) { Ninth bar—hands on hips, starting with left foot, three running steps forward, for one beat (three quavers), then on the second beat of bar, right foot in heel position (as in beginning of dance) and clap hands to right at same time.
Tenth bar—repeat, starting with right foot, and heel position and hand-clapping to left.
Bars eleven to sixteen—repeat movements, making a circle to the left all the time. Last bar of tune, repeat as in bar eight.

Repeat first part of dance (A) to first part of tune. Bow on the last beat.

IV: LINE DANCE

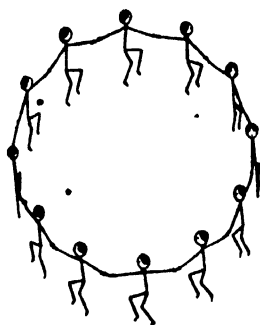
Formation

In two long lines. Tune: "Come, Lassies and Lads."

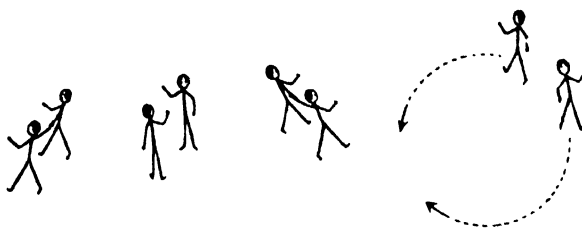
- (A) { Lines face one another, join hands. Side-skipping steps to left for four bars. Repeat in opposite direction. Lines moving opposite directions, clap hands first, two to the left, with two jumps to left, feet together, then two to the right, and two jumps back (four bars). Next eight bars—join hands with partner opposite, and swing round with skipping steps, back to line formation.

Repeat (A), side-skipping opposite direction and back. Jumps to right and back, swing round other way, back to places and curtsy.

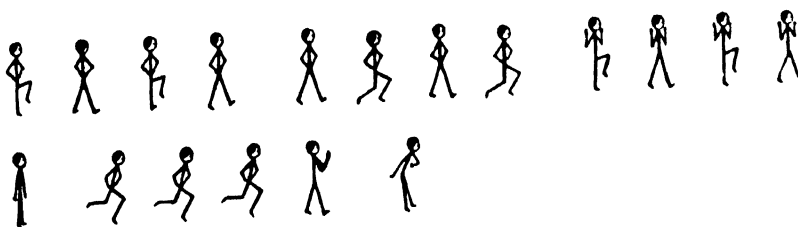
SIX LITTLE DANCES FOR YOUNG CHILDREN



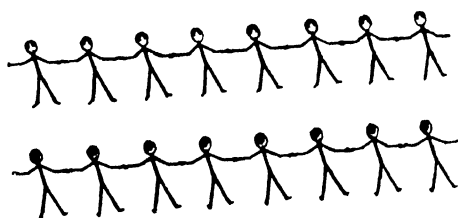
I. ROUND DANCE



II. PARTNER'S DANCE



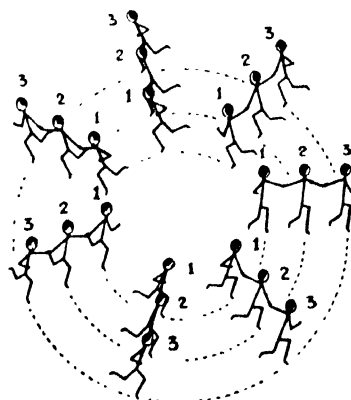
III. DUTCH DANCE



IV. LINE DANCE



V. PUPPET DANCE



VI. DANCE IN THREES

TWO YEARS IN THE INFANT SCHOOL

V: PUPPET DANCE

Formation

Children in lines—any number. Arms and legs stiff, like wooden dolls. Tune: "Shepherd's Hey."

First three bars—jerky steps forward, two in each bar, bringing feet in front of each other, alternately, arms stiff and bent from elbow.

Fourth bar—stamp feet three times.

Repeat these four bars, stepping backwards.

Next three bars—with same foot movements, and arm movements as if clashing cymbals (two in a bar), make small circle to right, with three jerky, quick steps in fourth bar. Turn left and repeat circle, facing front again at finish.

Repeat these four bars.

Next three bars—starting with left foot, and arms as in beginning of dance, two short jerky steps and one long step, in each bar, with arm movements.

Fourth bar—three jerky stamps.

Repeat these four bars, stepping backwards. Finish with stiff curtsy bob.

VI: DANCE IN THREES

Large circle formation in threes. Tune: "Keel Row."

- (A) {
First half of melody:
Hold hands in threes, in large circle.
Going anti-clockwise and starting with left foot, running steps for three bars (twelve beats).
At fourth bar drop hands and each child turn left in three steps, to face the other way.

Second half of melody:

Repeat (A) going in other direction, with hands joined again, and starting with the right foot.

At fourth bar, drop hands and each child turn to right in three steps, to face as they began.

Melody in minor:

Each three then make small circle with hands joined. Going to right, step hop (starting with right foot) for four bars. Reverse still holding hands, and repeat step, hop (beginning with right foot) for four bars, finishing in positions as at beginning of dance (see diagram).

- (B) {
Repetition of melody (major):
Centre child (No. 2) stands still. First child (No. 1) runs under arch made by other two children's arms, and is followed by centre child (No. 2). Third child (No. 3) turns underneath his own arm. All finish, after four bars, in first position again.
Repeat (B), this time with the third child (No. 3) running under

SIX LITTLE DANCES FOR YOUNG CHILDREN

the arch first, followed by No. 2 and then No. 1. Last beat of fourth bar, stretch arms upwards, standing on toes.

N.B.—This last section (*B*) is added for older children. A simple dance for younger children would be section (*A*) repeated to the major melody, finishing with arms upstretched.

1

A ROUND DANCE

Fast

Tune: Pop goes the Weasel

Musical score for 'A ROUND DANCE' in G major, 4/4 time. The piece is marked 'Fast'. It consists of three systems of piano accompaniment. The first system has 6 measures, the second has 6 measures, and the third has 6 measures. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line.

Three times through

2

PARTNER'S DANCE

Slowly

Scots traditional tune

Musical score for 'PARTNER'S DANCE' in G major, 4/4 time. The piece is marked 'Slowly'. It consists of two systems of piano accompaniment. The first system has 8 measures, and the second has 8 measures. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line.

Fine 2nd time

D.C. 2nd time

DUTCH DANCE

Slowly

Tune: O where, O where is my little dog gone?



D.C.

LINE DANCE

Tune: Come Lasses and Lads

The musical score is written for piano in G major (one sharp) and 8/8 time. It consists of four systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment using chords and single notes. The first system begins with a repeat sign. The fourth system concludes with a double bar line and a repeat sign. The instruction 'Twice through' is written below the final system.

Twice through

5

PUPPET DANCE

Traditional tune



6

DANCE IN THREES

Tune: The Keel Row



Hygiene in the Infant School

By Ethel Browning, M.D.

TEACHERS of to-day are in a very different position with regard to the health of the children under their care from that of their predecessors of even thirty years ago. Then, the sole business of the teacher was to instil the rudiments of education into the minds of their small charges. They were not expected to have any concern with their health, bodily or mental, unless it was so seriously disturbed that the children were unteachable.

The awakening of public interest in national health, the wider availability of knowledge of health matters and the provision of medical inspection of schools have made it possible for all teachers, no matter how junior their position, to share in the effort now being made to improve the fitness of the nation as a whole.

There is no doubt that the foundation of national health can only be well and truly laid during the years of childhood. By eradicating the weeds of ill-health in young children, by preventing fresh ones from being disseminated and by sowing the seeds of good habits, good nutrition and a healthy mental outlook, each individual child can be helped to grow into a strong, happy, efficient member of a healthy adult community.

It is a pity that so far the campaign for national fitness has not been extended to compulsory teaching of elementary physiology and hygiene in schools. Even very young children can be taught to understand something of the construction and care of that wonderful machine which is their body, and to grow up with the realisation that it is a precious possession. Perhaps with further awakening to the importance of prevention as opposed to cure of illness, this further step towards full enlightenment will some day be taken. In the meantime teachers can do much to promote the health of school-children by applying, as far as lies in their power, the principles of hygiene in the schoolroom, by co-operating with the School Medical Officers, and by helping parents whenever possible with advice and information.

But in order to do this the teacher must have some knowledge of the basic factors on which the health of the school-child depends. It is not enough to notice vaguely that one child seems out of sorts, that another

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is not making the progress expected of him, that another is constantly away with colds or headaches. It is the responsibility of the teacher to acquire sufficient knowledge of the workings of the child mind and body to be able to offer a reasonable explanation of these abnormal happenings and to help to prevent them from continuing.

Schoolroom Hygiene

Consider first of all the hygiene of the schoolroom itself. So great a part of the day of a child of five to seven years is spent there that if the conditions it provides are as nearly as possible perfect for health, unfavourable conditions in the home can be rendered much less harmful than they otherwise would be. The teacher should never forget that confinement of young children indoors for a great part of the day is in itself an unnatural condition, but with our climate, and especially in town schools, it is unavoidable. But if they must be confined, let them be confined in an environment as near the ideal as possible. Let in the fresh air and sunshine through wide-open windows in the summer, keep the temperature of the room in winter high enough to allow open windows without risk of a chilly, draughty atmosphere. See that the object lesson of clean and tidy surroundings is impressed upon the child's mind by scrupulous orderliness and cleanliness in the room. Arrange the desks so that the light falls from above and behind, not directly into the eyes of the child, and so that no child is forced to sit in a cramped, stooping position.

Personal Hygiene

Next, the personal hygiene of the children.

The training of a young child in good habits of personal cleanliness and care of his body is of incalculable value, but it can never be successfully achieved either by scolding or by instilling fear of the consequences if he fails to acquire them. These are negative, not positive, methods, calculated to make the child morbidly afraid of disease rather than healthfully aware of the well-being of a clean, well-cared-for body. Instead of telling him that his teeth will ache and decay if he does not brush them every day, point out that teeth that are brushed and clean are good to look at and sound to bite with. Instead of trying to make him feel ashamed of an unwashed body, try to make him feel conscious of the beauty and comfort of being clean all over.

Clothing

The question of clothing is naturally very greatly one of economics in the home, but it is the teacher's responsibility to see that no child sits for hours in damp garments or wet shoes and stockings. Many children susceptible to rheumatism have had their health impaired for life by neglect on this point, for rheumatism in childhood is a serious affair; even the slight manifestation of "growing-pains" may be associated

HYGIENE IN THE INFANT SCHOOL

with an unsuspected affection of the heart which shows itself in later years as a severe and unconquerable handicap.

Nutrition

The nutrition of the child, always a very difficult problem for the teacher, whose power to influence it is much limited by conditions in the home, has been made a little easier since the introduction of the free-milk-in-schools scheme. But in children who have been brought up on the "bread, jam and pickles" diet which, to our national shame, is still far from uncommon in poor homes to-day, the natural appetite has often become so perverted that they dislike milk and refuse to take it. Forcing them is worse than useless, for it may convert the dislike into a deep-rooted aversion which will last right into adult life. Much patience and a certain amount of native cunning may be necessary to convince them that milk is a reward rather than a punishment, a "nice drink" rather than a "nasty medicine."

The teacher must have a clear picture in her own mind of a "good" as opposed to a "bad" diet for children, and a reasonable conception of the principles of healthy feeding, before she can expect to impress it upon the malleable substance of their minds. She must know why quality of food is infinitely more important than quantity. In even the poorest homes it is comparatively easy to satisfy the appetite by an overabundance of the cheap starchy and sugary foods, but these foods will not build straight, strong, growing bodies.

The body needs carbohydrate (sugar and starchy foods) for energy, fat for warmth, protein (from eggs, meat and fish) for building and repairing tissues, but it also needs what are known as "protective" foods (because they protect the body from certain diseases) which contain vital elements (vitamins) and mineral salts only present in fresh foods. Carbohydrate can be obtained from white bread, sugar, jam, cakes and pastry; fat can be obtained from the cheaper brands of margarine; protein can be obtained from frozen and tinned meat. But these foods have lost their *quality*. That is to say, their vital elements, essential for their proper use by the body, have been reduced if not destroyed by the artificial methods of preparation of these foods. Wholemeal bread contains not only the carbohydrate present in white bread, but also the vitamin B and the mineral salts which reside in the outer coats and germ of the grain before it is removed by milling. Some brands of vitaminised margarine, as well as butter, milk and cod-liver oil, contain the vitamins A and D which maintain growth and prevent rickets. Fresh fruits provide natural sugar and also the scurvy-preventing vitamin C, while green vegetables (not forgetting the humble watercress) provide vitamins A, D and C, calcium and phosphorus for bone building, iron for blood building and an unusable residue which helps to stimulate the normal movements of the bowel. Eggs and herrings are as rich in protein as meat, considerably cheaper and very rich in vital elements. Last, and most important of all to the growing child, milk contains

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carbohydrate, protein and fat in an easily digestible form, is the richest food source of calcium and supplies vitamins in abundance. If the "bread-jam-and-pickles" diet could only become the "bread-milk-butter-eggs-fruit-and-vegetables" diet, the improvement in the child's health, vitality and physique would be so startling that neither scepticism nor ignorance could fail to be convinced of the importance of food quality. Child nutrition is not a problem beset by fads, fancies and complicated calculations of food values; it would be simplicity itself but for two difficult factors—poverty and ignorance. If natural foods were cheaper than artificial, and if their value were fully understood by every teacher and every parent in the country, there would soon be no more need to deplore malnutrition in our midst.

One of the teacher's greatest bugbears is the epidemic of colds, which sweeps through a class leaving a trail of discomfort, illness and absenteeism behind it. It is difficult to lay a finger on the exact cause of these epidemics, but susceptibility to colds is certainly to a great extent a question of nutrition and good resistance. Children who get plenty of "protective" foods and who are able to absorb plenty of sunshine during the summer do not seem to suffer as severely from colds as the less fortunate under- or malnourished ones. But even the best-nourished child will sometimes succumb to a heavy dose of infection from another child or several other children. No doubt it is a counsel of perfection to advise that every child who shows signs of an oncoming cold should be sent home, but there is no doubt that if he could be prevented from spreading his infection to his next-door neighbour, who in turn passes it on to his, the epidemic would be considerably limited. Failing this method of removing the source of infection, all that the teacher can do is to see that the room is kept reasonably warm, but the air fresh and free from stagnation, that a child who is obviously incubating the cold germs does not sit next to one who is so far free from infection and to insist upon really severe cases being kept at home.

Exercise

The question of physical exercise for children has recently been receiving nearly as much attention as that of nutrition. It might be thought that the natural urge for activity of children of five to seven years of age would provide them with all the exercise they need. To some extent this is true, but since children receiving instruction in schools are not free to exercise their limbs whenever they feel like it, some exercise must be provided for them in the form of organised games and physical training.

Apart from the obvious necessity of some such provision for muscular activity, properly organised exercise for children has special advantages. They can be taught deliberately to cultivate that perfect co-ordination of muscular movement with nervous impulse which is called rhythm, and which helps to make exercise beneficial to both mind and body. In games they learn to develop the competitive spirit and the ability to give and take which is a step towards good character building. The teacher

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has also the opportunity, during supervision of games, to see that the child who is handicapped by any physical defect either does not injure himself by playing too strenuously or does not run the risk of having his handicap impressed so forcibly on his mind that it leads to a permanent sense of inferiority. Here the teacher can use and develop her organising capacity in suggesting games that are adaptable to all varieties of children.

The question of posture is closely connected with that of exercise. It is most important that correct posture, both sitting and standing, should be learnt early. The young child who sits, stands and walks correctly is not nearly so likely to develop flat feet or spinal curvature during the trying years of adolescence. It would be a very good thing if a short time were devoted during every physical-exercise class to teaching the children how to hold themselves correctly. They should be taught also not to sit in awkward cramped positions over their desks, but upright, with the head bent and the neck stretched backwards so that the curve in the spine is automatically straightened out, the abdominal muscles held in control, and the whole muscular system correctly balanced.

Mental Development

Last, but by no means least, we come to the mental and emotional development of the child. Here a knowledge of simple psychology is of inestimable benefit to the teacher who is willing and able to acquire it. So also is some understanding of the home conditions of the child, especially in difficult cases. Perhaps one of the best examples of the value of such knowledge and understanding may be found in dealing with the "invalid" child who is continually absent through slight complaints. Headaches, bilious attacks, aches and pains of various kinds constantly interrupt his lessons, yet the school doctor may report that there is nothing radically wrong with him. It is no use hinting to anxious or indignant parents that the child is "putting it on" to avoid lessons or punishments. Indeed, very often he is not. He does believe he feels these various pains and discomforts which have no basis in reality. Why does he take this "flight into sickness," and why decide on one particular form of sickness?

Usually for one of four reasons. Either he is pampered and spoiled at home so that it is deeply impressed on his subconscious mind that his complaints attract attention and further spoiling; or he does not get enough affection, so that he feels lonely and insecure and tries subconsciously to force recognition through his illness; or he finds his school conditions too hard, so that his illness provides a means of avoiding strain and embarrassment; or he has been made genuinely afraid of illness by hearing it fully discussed at home, and so tends to exaggerate any slight physical discomfort into one of the diseases he has heard of.

What can the teacher do about these children?

First of all try to get a grasp of the situation which is at the root of the trouble. If it lies in his home conditions it is sometimes possible to have a talk with the parents and ask for their co-operation in having it

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put right. If the child is misplaced in school it may be possible to draw the attention of those higher in authority to it with a view to having it adjusted. If there is any suspicion of bullying or ridicule from other children this must be summarily dealt with. If there is a real morbid fear of disease it is wise to try to induce a healthy attitude to any accidents or illnesses which do occur, explaining that once they are better there is no need to think about them any more or be afraid that they will return. If in spite of all judicious measures the invalidism persists the child should be referred specially for medical inspection.

Finally, the teacher's own attitude to each individual child must be one of justice tempered with understanding. Favouritism is unpardonable, as also is the encouragement of rivalry between children, but it must never be forgotten that children with physical defects tend to develop a sense of inferiority and often expand wonderfully under a little special encouragement; also that the dull, listless child is not always merely inattentive and tiresome but may be suffering from enlarged tonsils and adenoids, from defects of sight or hearing, or from late nights and lack of sleep, which are as potent a cause of ill-health as undernourishment.

The most successful teacher, in the widest sense of the word, is not the one whose pupils bring honour and glory to the school by brilliant scholastic achievements, but the teacher whose pupils grow up with strong bodies and sane balanced minds, fit to cope with the difficulties of life when school days are over.

Colour and the New Art

By Arthur B. Allen, L.C.P., F.R.S.A., A.Coll.H.

PSYCHOLOGY and child study are the two beacon lights of present-day education. Educationists have been delving, are still delving down among the roots of the mental, physical and spiritual development of the young child. It is not enough to observe that certain acts of behaviour are common to normal children. It has now become a vital part of the entire educational process to discover the whys and the wherefores of such actions and reactions.

Nowhere is this seen so clearly as in the teaching of art and of colour to young children.

Dr. Wilhelm Ostwald formulates his "System of Colour Harmonies" and presents to us teachers the password, the Open Sesame to the wonder-world of the child's pictorial art. It was Ostwald who forced us back by sheer weight of logic to recognise the place in colour teaching of the fundamental colours of vision. Physiology tells us that the structure of the eye embraces the *rods* and the *cones*. The rods recognise *black* and *white*. The cones recognise *yellow* and *blue*, *red* and *sea-green*. Every teacher in an Infant School knows from experience that the favourite hues in the classroom are yellow and blue and red and sea-green. Every Infant Teacher knows, too, that young children draw quite easily and naturally in *black* paint, or charcoal, or pencil upon *white* paper. It is part of the physiological development of the child that it draws in black and white. It is its initial essay into the world of graphic art.

So Ostwald has reasserted for us the fundamental truths of natural colour selection, i.e. that a child graduates easily and simply from black and white work to black, white, yellow and blue, to black, white, yellow, blue, red and green. And then—and only then—on to the use of the additional and intermediate colours of orange, purple, turquoise and leaf-green.

Here then is the answer to the teacher's question, "Which colours shall I select for my class of infants?" The infants will make their own selection and it will be just those colours indicated above and in that order. It should be remembered that here much of this fundamental colour recognition begins in the home before the child comes to school. Even in the worst slum houses this is so, for the term "slum" applies

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much more to the physical living conditions than to the alert and creative mental conditions of the people living therein.

Ostwald has given to the teaching profession the correct "colour tools" to be used. The New Art has given to the schools generally the means of application of those tools.

The New Art with its interchangeable title "Free Expression" has caused a certain amount of bewilderment. People have wondered what it is all about. Let us look at it in this manner. Young children especially are particularly sensitive to impressions. They receive impressions during the whole of their waking life, during almost every minute of their waking life. These impressions are stored up, forming a vast library of mental pictures. Picture making is the only means whereby a child can recall and use those mental pictures, setting them down in graphic form. The child draws his pictures in line and then colours the little compositions. Often he corrects his drawing as he colours by painting out some of the original lines. But he will only do this if he is using those colours which assist his hand in the composition. Those colours must be the "visual colours" the fundamental colours of the eye—the Ostwald colours.

Early pictorial work should be entirely romantic in origin. Illustrations of Red Riding Hood, Little Boy Blue, The Three Little Pigs, Snow-White and Rose-Red—and all the stories which suggest one or more colours. Then the colour suggested by the story becomes the central hue in the picture (central, that is, in terms of interest).

Early repetitive work, pattern making and design should include efforts based upon the crazy paving, wavy lines, tartan forms, alphabetic forms, free brush patterns and elemental stencil designs. From these free patterns the teacher should progress steadily to work based upon pictures—picture designs, and so introduce the vital link between the picture and the pattern.

It is a good thing for the teacher to have displayed in the classroom—a colour circle. A large colour circle to show the sequence of the hues: yellow—orange—red—purple—blue—turquoise—sea-green—leaf-green. She will not use this, as one naturally uses it in the senior school, as the basis of colour theory, but to show the relationship of colour to colour.

Thus when the teacher wants the class to make a design using only two opposite colours, then the children can come out and find two colours which *do* lie opposite to one another in the colour circle. Then, too, when the teacher wishes a design to be executed in three analogous colours the child can select for himself three neighbouring hues—leaf-green, yellow and orange, etc.

This tightening up of the control over colour usage follows after at least a full year of free work in the eight hues. And even then plenty of opportunity must be given for the eight hues to be used in both picture and design.

The New Colour and The New Art do not mean that the teacher allows a child complete unaided freedom in its work. The child has

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freedom—yes; the child can draw what he likes and how he likes—yes; but—each lesson is part of a colossal mosaic the key to which is held by the teacher. Each and every lesson must be planned in relation to the last lesson and with an eye upon future development.

If the New Art means anything at all it means careful planning and grading of lessons so that not one moment is wasted, not one lesson without its place in a scheme of development.

There is neither time nor place for the haphazard in the teaching of Art to-day.

That is why it is so urgent that the foundations in the Infant School shall be well and truly laid. The Ostwald Theory of Colour Harmony combined with Free Expression simply cannot fail.

